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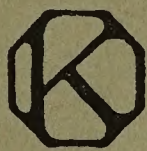
# CASA-BONITA

A HOUSE OF TILES  
BUILT AT THE SESQUI  
CENTENNIAL AS AN  
EDUCATIONAL EXHIBIT

by

ASSOCIATED TILE MANUFACTURERS

~ BEAVER FALLS, PENNA ~

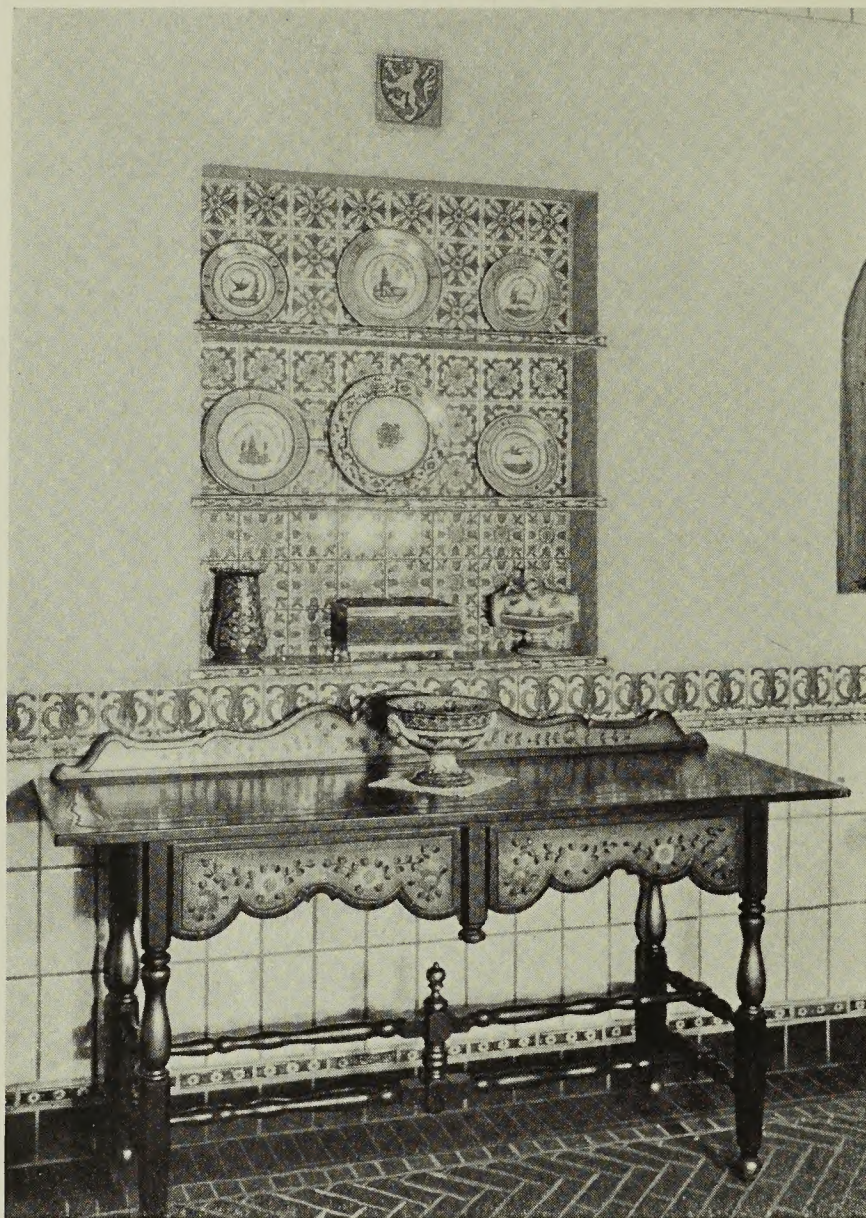




CASA BONITA  
*A HOUSE OF TILES*

ASSOCIATED TILE MANUFACTURERS  
BEAVER FALLS, PA.

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*Spanish Dining Room Niche*

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~ BEAVER FALLS, PENNA ~

A. D. DICKETT, ARCHT



Av624

CASA BONITA

Regl. GIFT OF ADELE M.L. DIETERLIN

*All Tiles Furnished by*  
**ASSOCIATED TILE MANUFACTURERS**

ALHAMBRA TILE CO. . . . .	Newport, Ky.
AMERICAN ENCAUSTIC TILING CO., LTD. . . . .	Zanesville, Ohio
BEAVER FALLS ART TILE CO. . . . .	Beaver Falls, Pa.
CAMBRIDGE TILE MFG. CO. . . . .	Covington, Ky.
GRUEBY FAIENCE & TILE CO. . . . .	Perth Amboy, N. J.
MATAWAN TILE CO. . . . .	Matawan, N. J.
MOSAIC TILE CO. . . . .	Zanesville, Ohio
NATIONAL TILE CO. . . . .	Anderson, Ind.
OLD BRIDGE ENAMELED BRICK & TILE CO. . . . .	Old Bridge, N. J.
OLEAN TILE CO. . . . .	Olean, N. Y.
PERTH AMBOY TILE WORKS . . . . .	Perth Amboy, N. J.
THE C. PARDEE WORKS . . . . .	Perth Amboy, N. J.
UNITED STATES ENCAUSTIC TILE WORKS . . . . .	Indianapolis, Ind.
WHEELING TILE CO. . . . .	Wheeling, W. Va.

*ACKNOWLEDGMENTS*

WOOD FURNITURE Palmer & Embury Mfg. Co., New York City	SHOWER EQUIPMENT Speakman Co., Wilmington, Del.
WROUGHT IRON FURNITURE Oscar B. Bach, New York City	NICKEL SILVER DOORS Crist & Schilken Co., Pittsburgh, Pa.
ELECTRIC REFRIGERATOR Delco-Light Co., Dayton, Ohio	RADIO Radio Corporation of America, New York City
ELECTRIC STOVE Armstrong Mfg. Co., Huntington, W. Va.	FIREPLACE EQUIPMENT Todhunter, Inc., New York City
LIGHTING FIXTURES Todhunter, Inc., New York City Oscar B. Bach, New York City Skinner-Hill Co., Inc., New York City	PLUMBING FIXTURES Standard Sanitary Mfg. Co., Pittsburgh, Pa. Kohler Co., Kohler, Wis. Crane Co., Chicago, Ill.
SHIP MODEL & BRONZE SPECIALTIES Skinner-Hill Co., Inc., New York City	

**I**N THAT fine old Quaker City of Philadelphia an exposition commemorating one hundred fifty years of American Independence is nearing its close. But this exposition celebrates more than an unique historic event; it commemorates as well, the progress that America has made in that time.

Just fifty years ago a similar exposition was held in Philadelphia, and, strange as it may seem, this exposition was held the same year that witnessed the birth of the TILE INDUSTRY in the United States. To commemorate fittingly this fiftieth anniversary of the industry, the ASSOCIATED TILE MANUFACTURERS erected at the Sesqui-Centennial a charming little pavilion which they have been pleased to call "*Casa Bonita de Azulejos*" (Pretty House of Tiles), and in this delightful little *Casa*, which reflects the graceful lines of the colorful Moorish architecture of Old Spain and North Africa, has been installed one of the most interesting and instructive displays of tile-work ever brought together. Come with me, in spirit, for a ramble through the house.

Entering the *Casa* under the pointed Moorish arches with their blue and gold decorations, one finds himself in a restful room of soft gray tiles, with interesting trimmings in salmon pink and dark blue, and containing a charming fireplace with wonderful decorative inserts. The lace-like, perforated, ceramic grilles in the wall suggest a means whereby our ultra-modern and none-too beautiful heating units may be hidden from view.

Just beyond this room is a "dream" of a bath, in blue, red, black and gold; the wonderfully luminous blue dominating; the black recalling the lustrous sheen of Nubian marbles. A sparkling decorative scroll motif in blue and gold forms a wainscot, while narrow gold bands define the wall panels. Features of this room are the interesting lavatory, constructed of small blue tiles, and the tub enclosure, also of tiles, which recalls, both by its position and its design, the delightful baths of proud old Roman Pompeii.

Beyond this and to the right is a clean, sparkling, tile bath for those who love the glistening purity of white tiles, and, at the left, a bathroom in black and white with a cool, "grotto," shower-compartment in white, lavender and gold.

The Living Room in the centre of the House is a dream in buff and blue tiles set in a soft cream plaster. Here one senses the possibilities of

colorful, sanitary tiles as door and window trim and catches the wonderful decorative qualities of this noble material, even when used sparingly with rough-cast plaster.

Behind the rich velour curtains either side of the vestibule at the rear of this room are to be seen other handsome solutions of the American bath, while the vestibule with its wainscot and door trim of red, black and grey leads one to a glimpse of a delightful New Mexican *patio* at the rear of the House.

Beyond the Living Room is a colorful Spanish Dining Room that re-echoes the delightful decorative motifs of historic Casa del Greco at Toledo. Features here are the wall recess, lined with tiles, and used as a china cabinet, and the interesting radiator-seat under the window, with its handsome faience grille.

At the rear of the Dining Room is an interesting compartment in light blue, red, buff and black which shows the wonderful possibilities of the heavier colors in interior decoration, and beyond this is a "dream" kitchen which every American housewife may today enjoy for the asking. The clean white tile ground of the walls are here relieved by two blues, a light and a dark. The ample sink of light blue and cream tiles with recessed soap-dishes in the splash-back is a new development in the application of sanitary and everlasting tiles to the equipment of the kitchen. While the general feeling is that of the "colonial-Georgian" Period, the simple refinement of the kitchen of tiles makes it applicable to a home of most any style or lines.

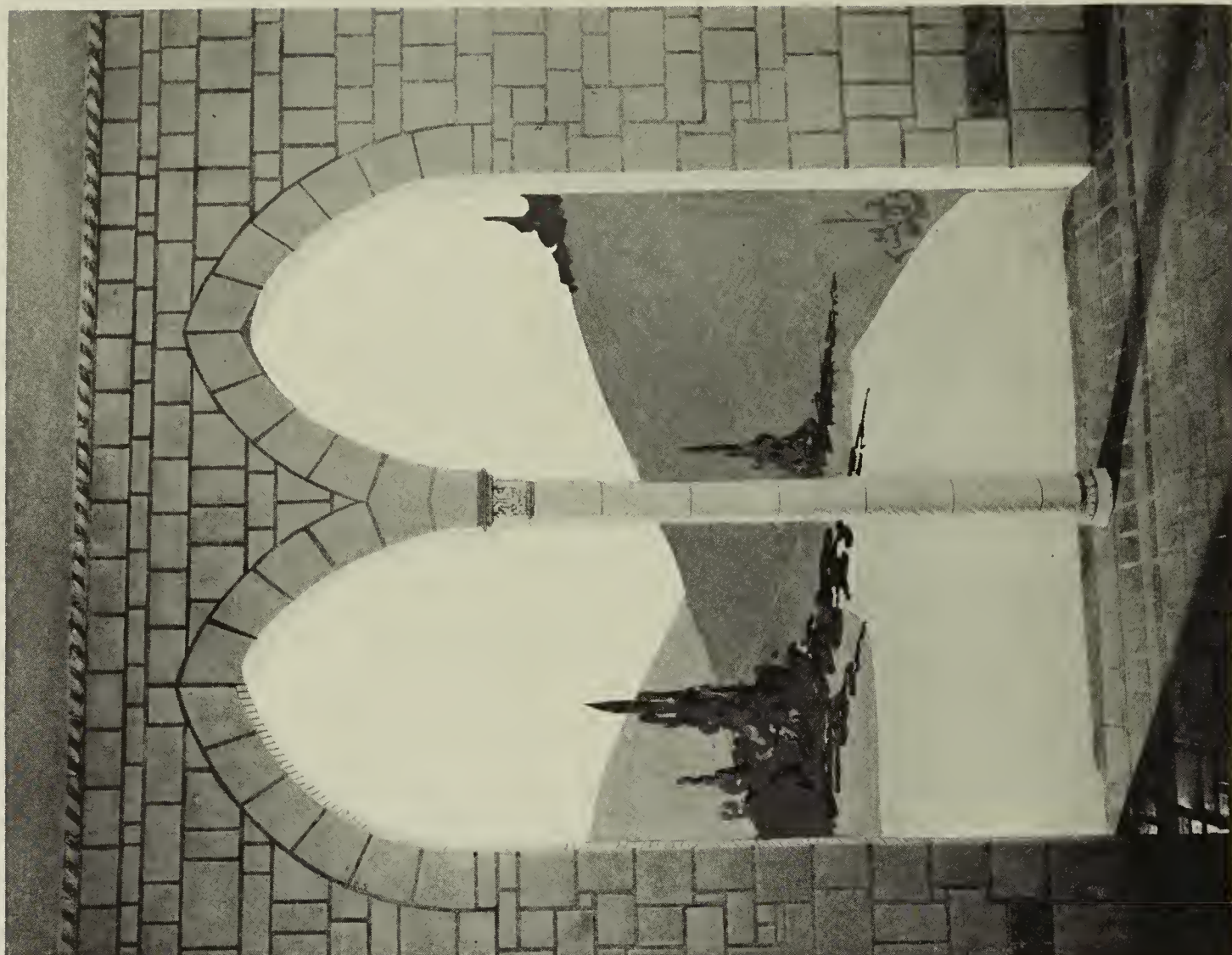
In leaving the display we pass out into a sand-paved Pueblo *patio*. Here are shown for the first time in history those age-old symbolical motifs of our own far West, executed in the older ceramic medium of the Orient. Such a *patio* might, in the old days have greeted a weary traveler to half-Spanish, half-Indian Santa Fe. One would love to linger in such a purple-shadowed courtyard to dream lazily of the romantic days of Coronado and his trek across the painted plains in quest of the *Seven Golden Cities of Cibola!*

But why dream when we of today have more material comforts than all the gold of the seven fabulous cities could ever have bought? Rather should we muse at the wonderfully efficient way in which *art* on one hand—the art of the colorist and designer—and *science* on the other—the science of the chemist, ceramist, and engineer—have succeeded in recreating for us the priceless ceramic heritage of the past and in making it function in the life of today. Truly a splendid achievement for fifty years and one appropriately celebrated in colorful *Casa Bonita!*

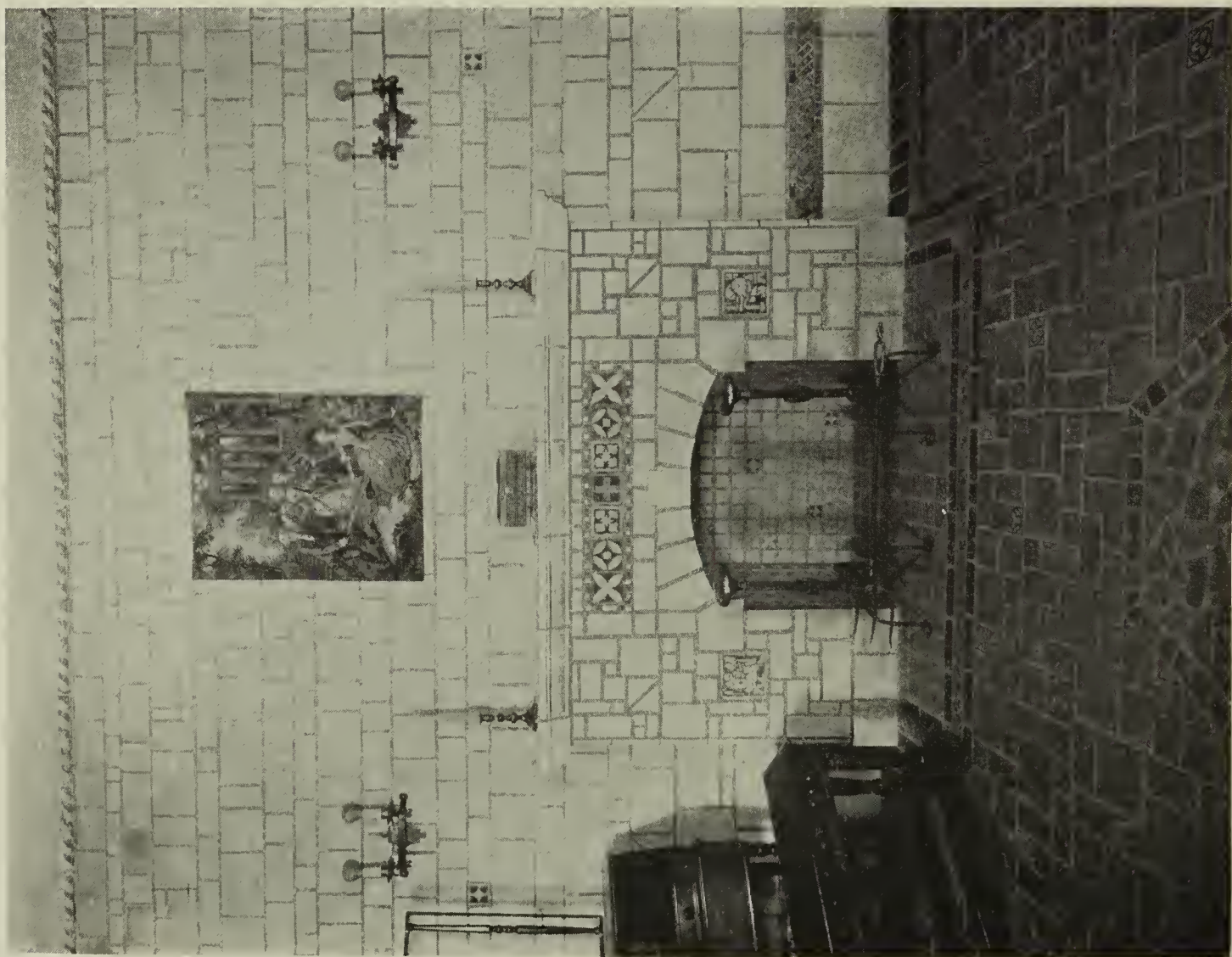
REXFORD NEWCOMB, A.I.A.



*Main Façade, of Spanish Influence in the Moorish Manner*



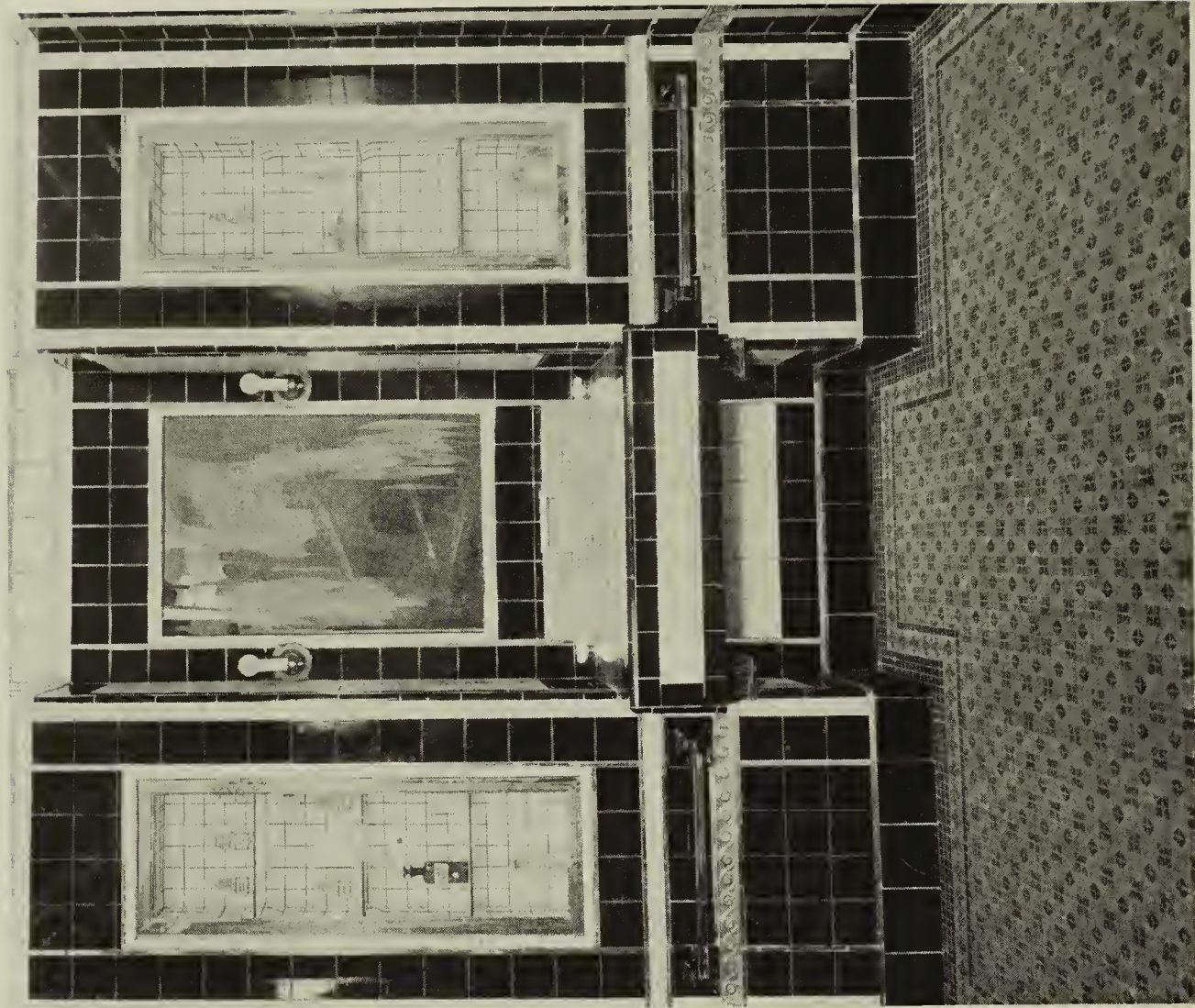
*Front Entrance, from the Tudor Reception Hall*



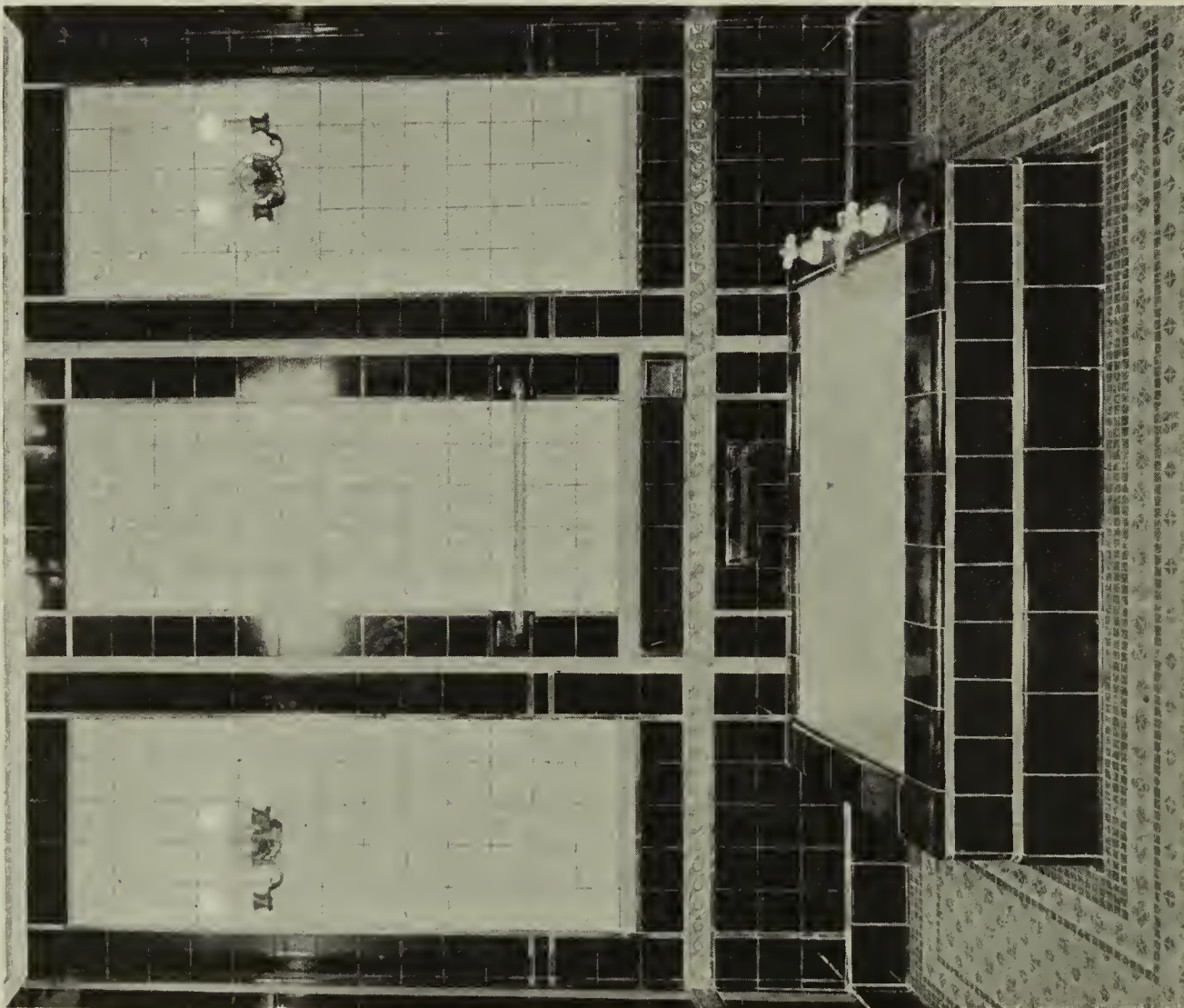
*Fireplace in Tudor Reception Hall*



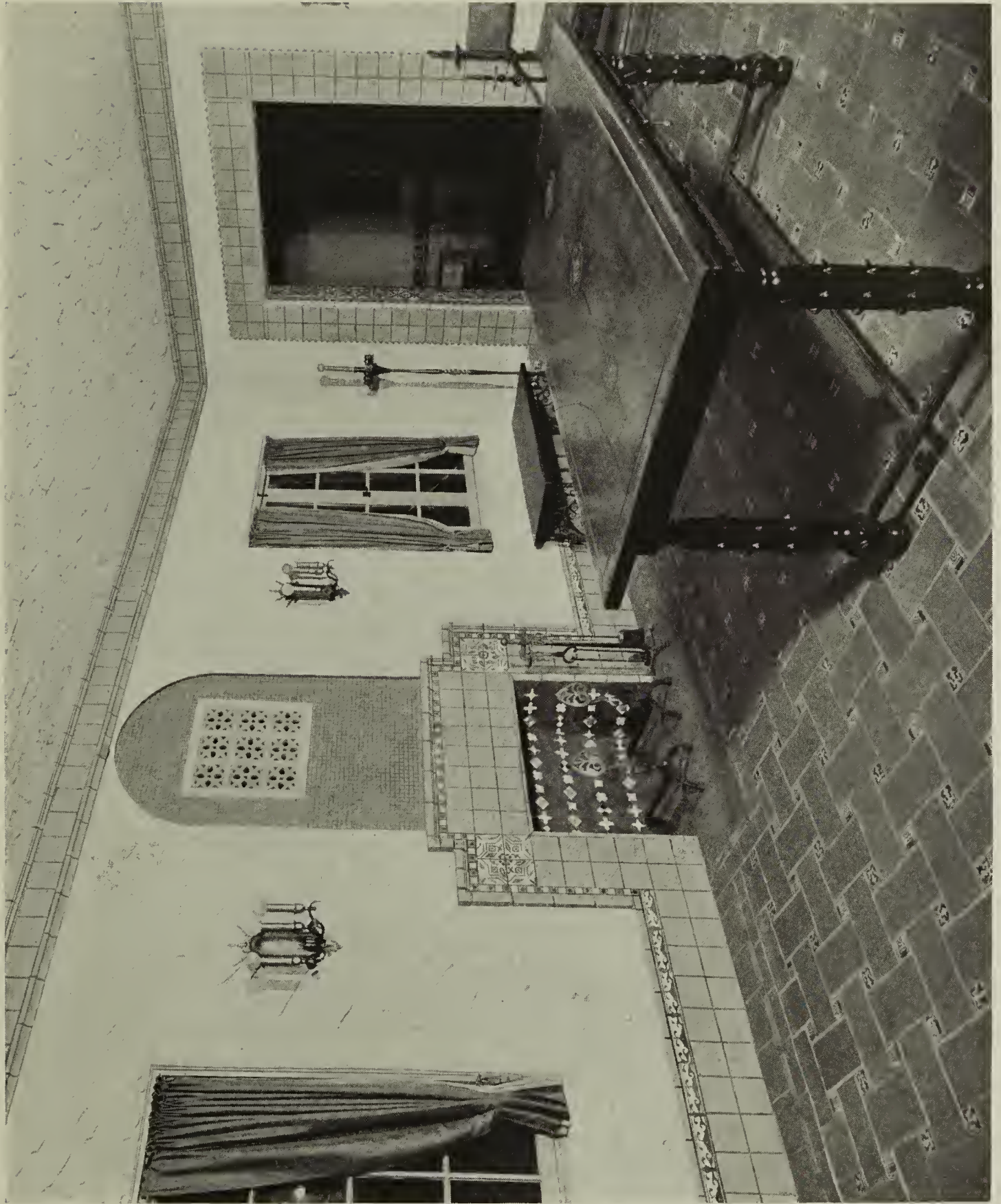
*A Wall Treatment in the Tudor Reception Hall*



*Tiled Lavatory and Perfume Cabinets in a Modern Bathroom of Pompeian Trend*



*Sunken Bath Tub of Pompeian Type*



*Spanish-American Living Room*



*A Five Foot Bathbroom in the Franciscan Manner*



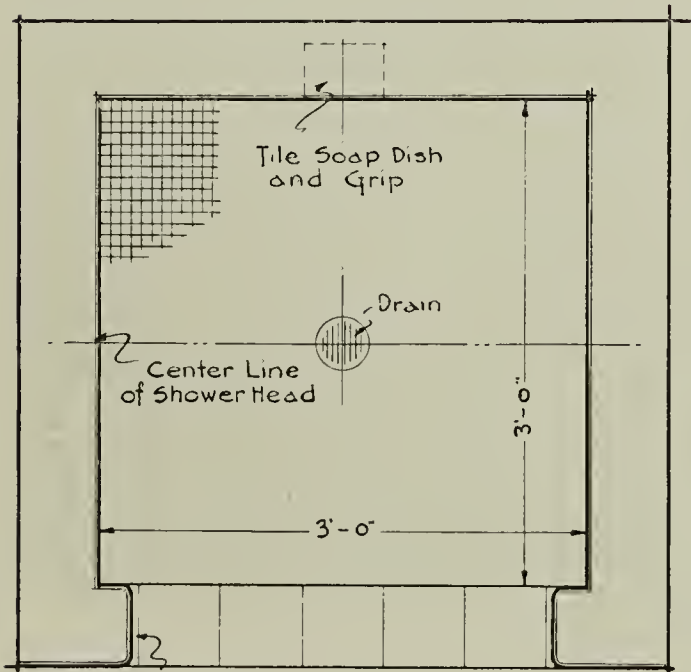
*An attractive Bathroom in White, Green and Gold*



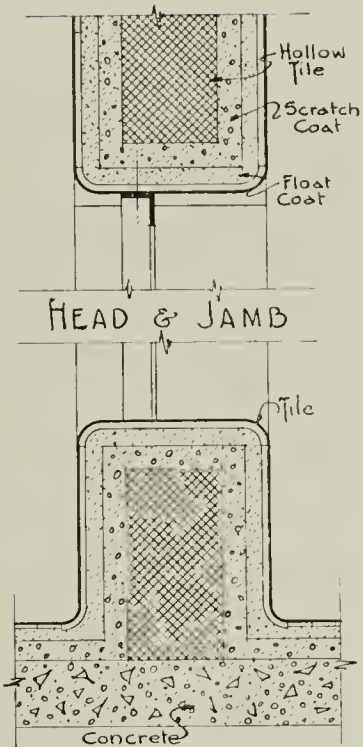
*A Doorway in the Spanish-American Living Room*



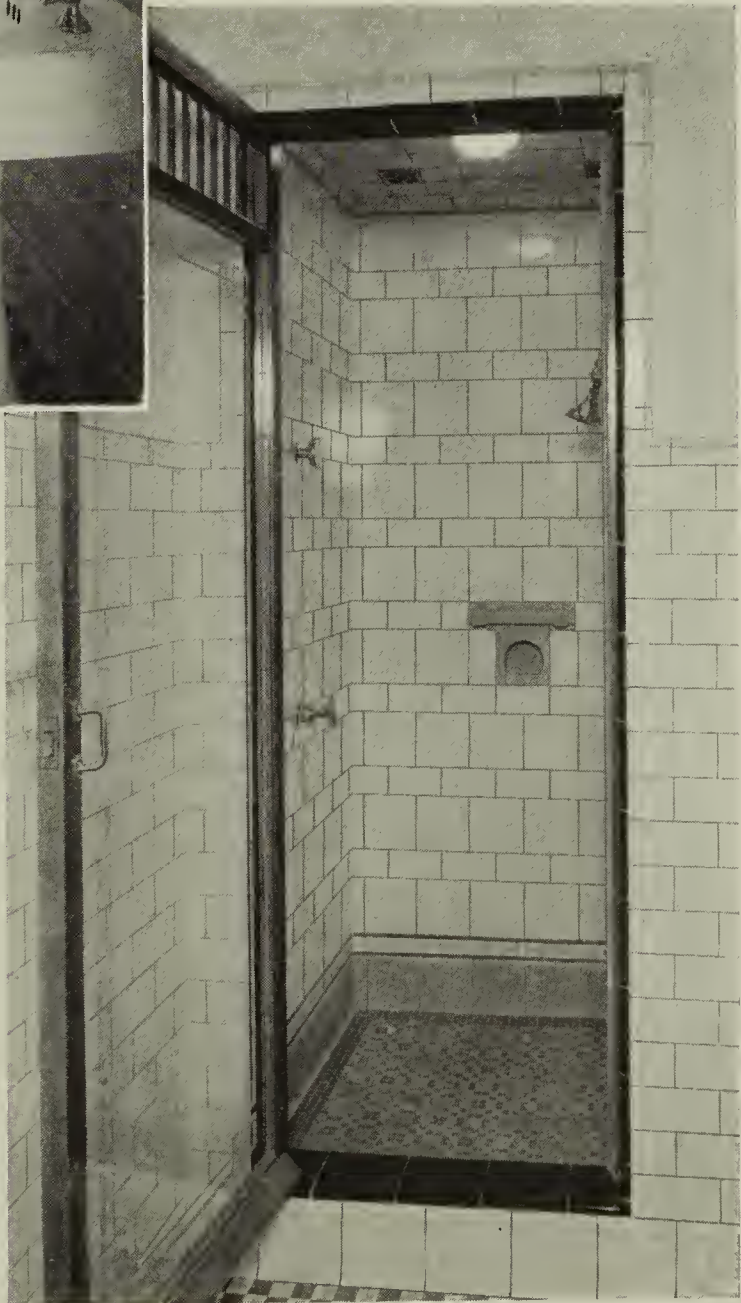
*A Toilet Room in White and Dark Gray*



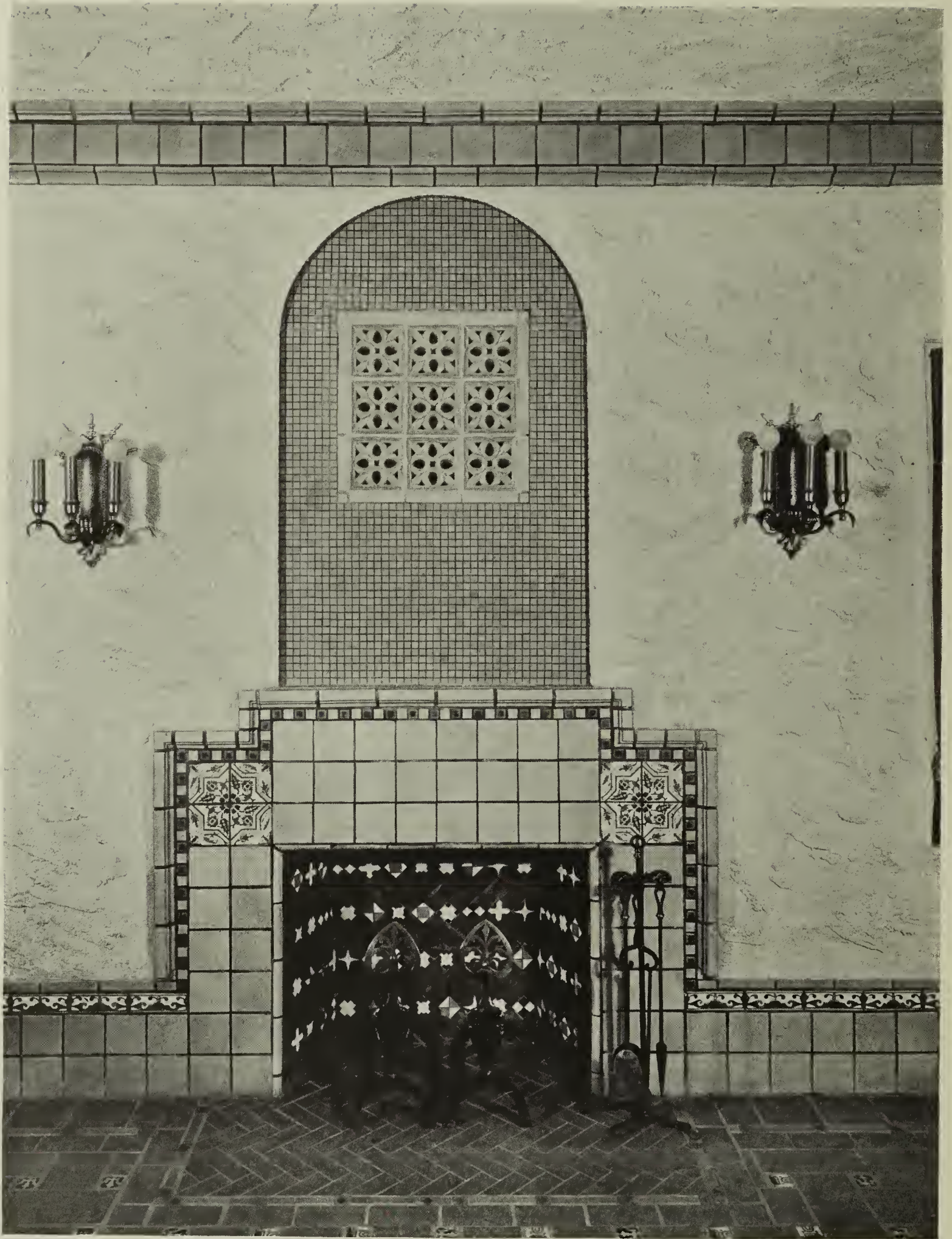
*Typical Plan of Shower Bath Compartment*



*Details of Shower Doorway*



*Shower Compartment of Toilet Room.  
Note Grille Tile Ventilator in Ceiling*



*Spanish-American Living Room Fireplace with Open Grille for Radio Loud Speaker*



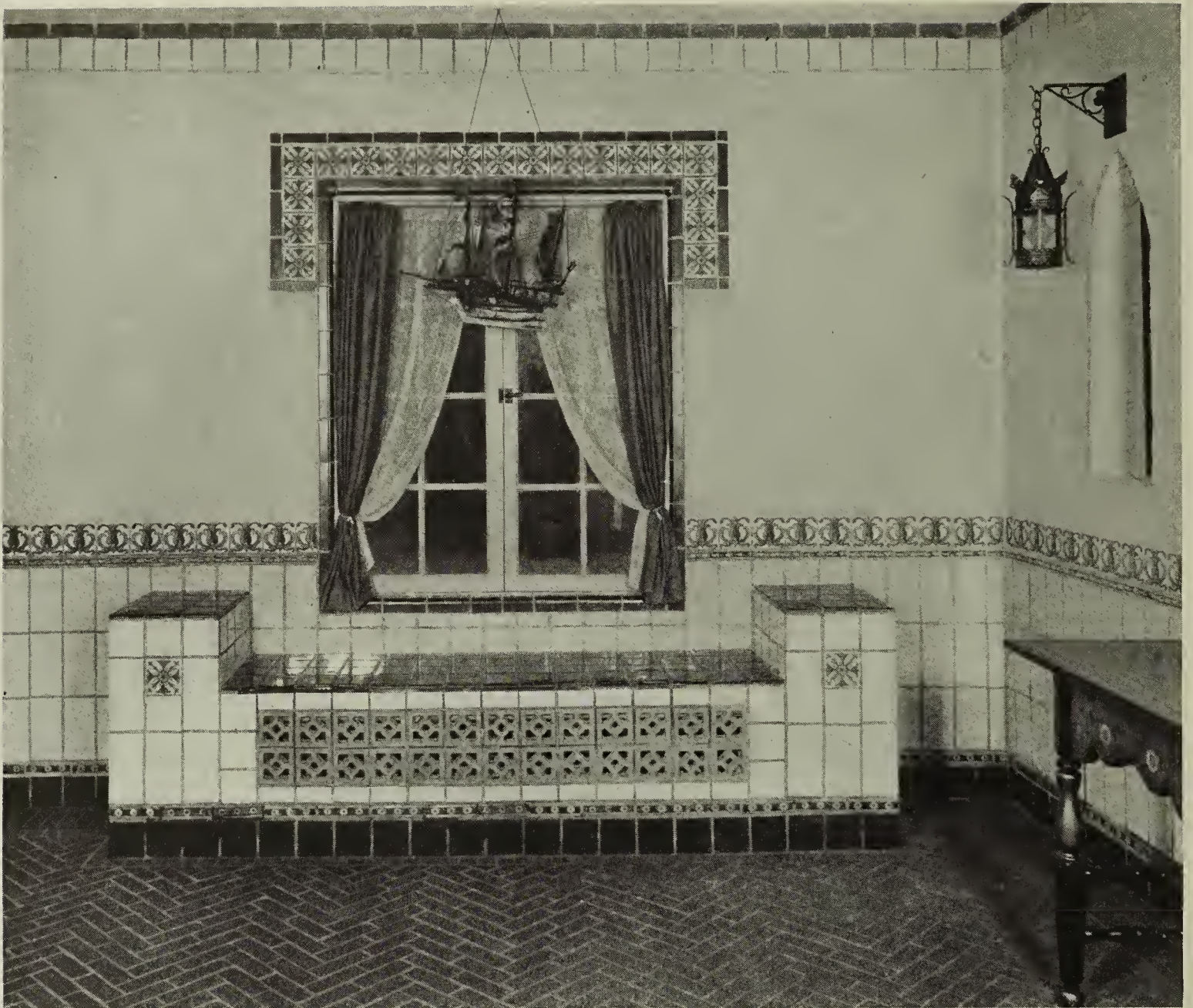
*A Modern Bathroom in Navajo Design*



*Pueblo Indian Hall*



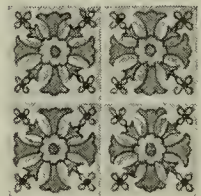
CASA BONITA



*Above: Window Seat in  
Spanish Dining Room.  
Note Tile Grille to Serve  
Heating Element  
Underneath Seat*

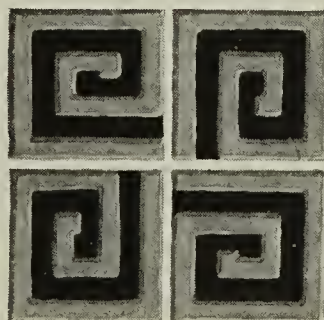


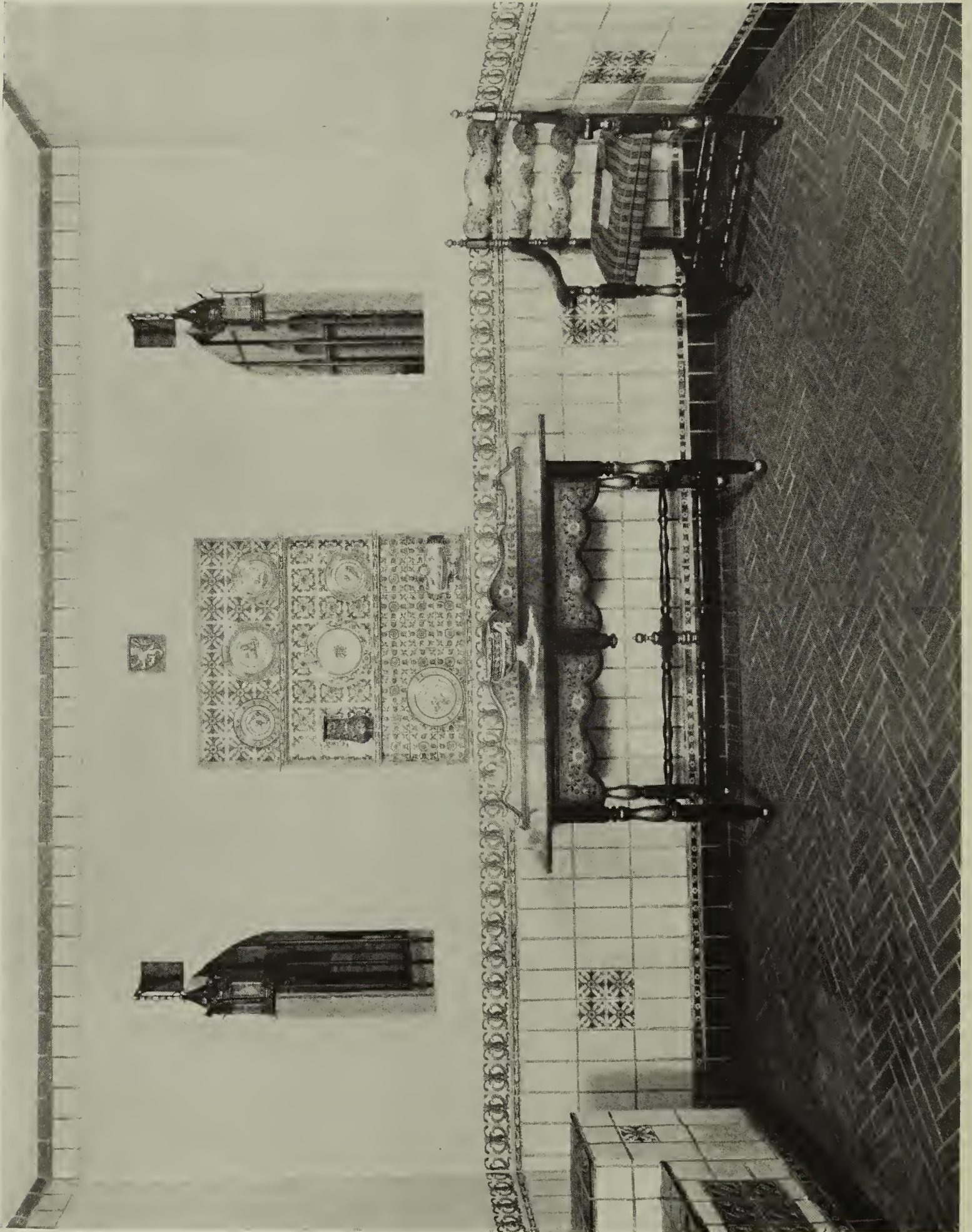
*Door Treatment in Spanish Dining Room*



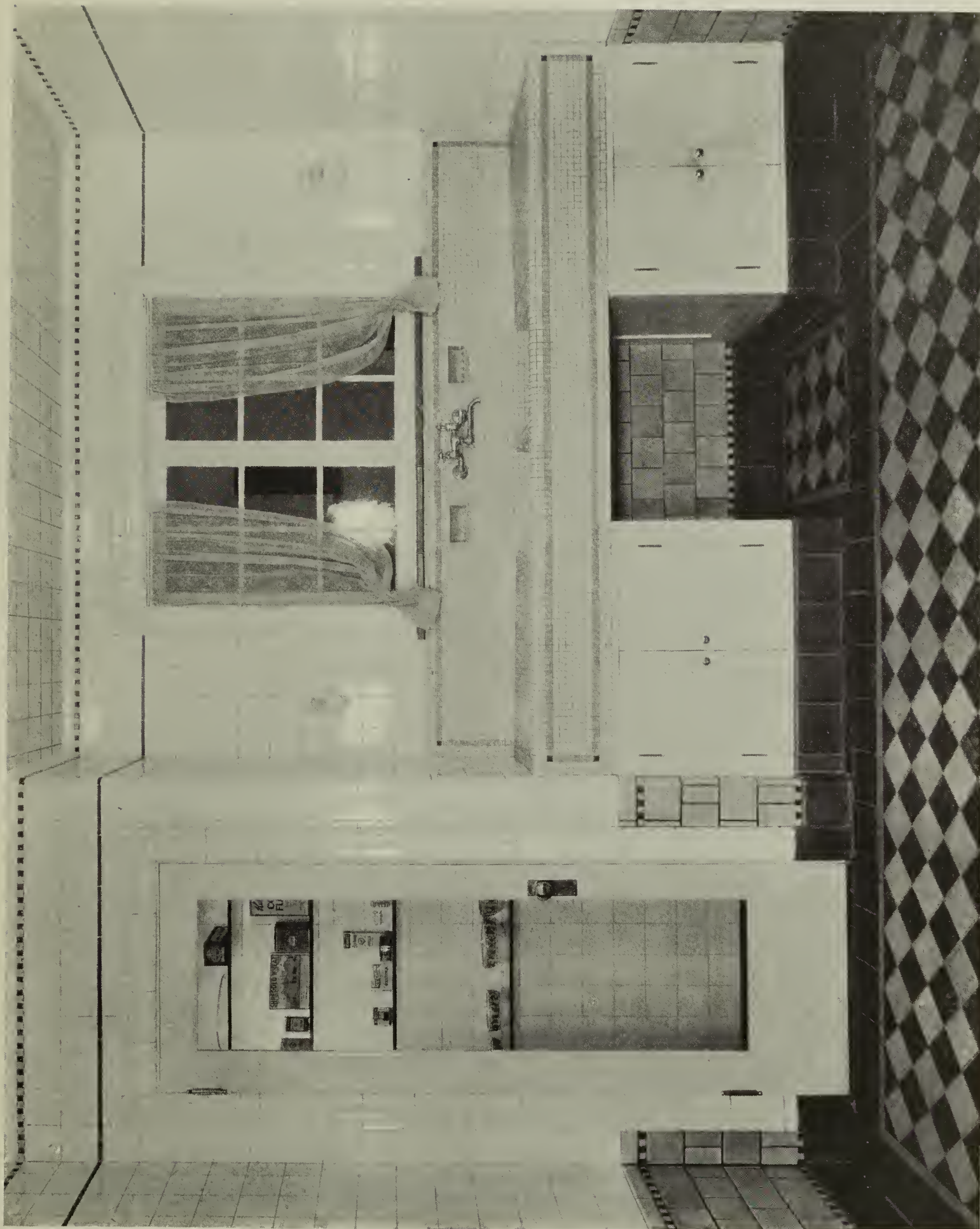


*Modern Breakfast Room in a Cheerful Tile Ensemble*





*Spanish Dining Room in the Moorish Manner*



*Modern American Kitchen with Glazed Tile Sink and Cupboard*



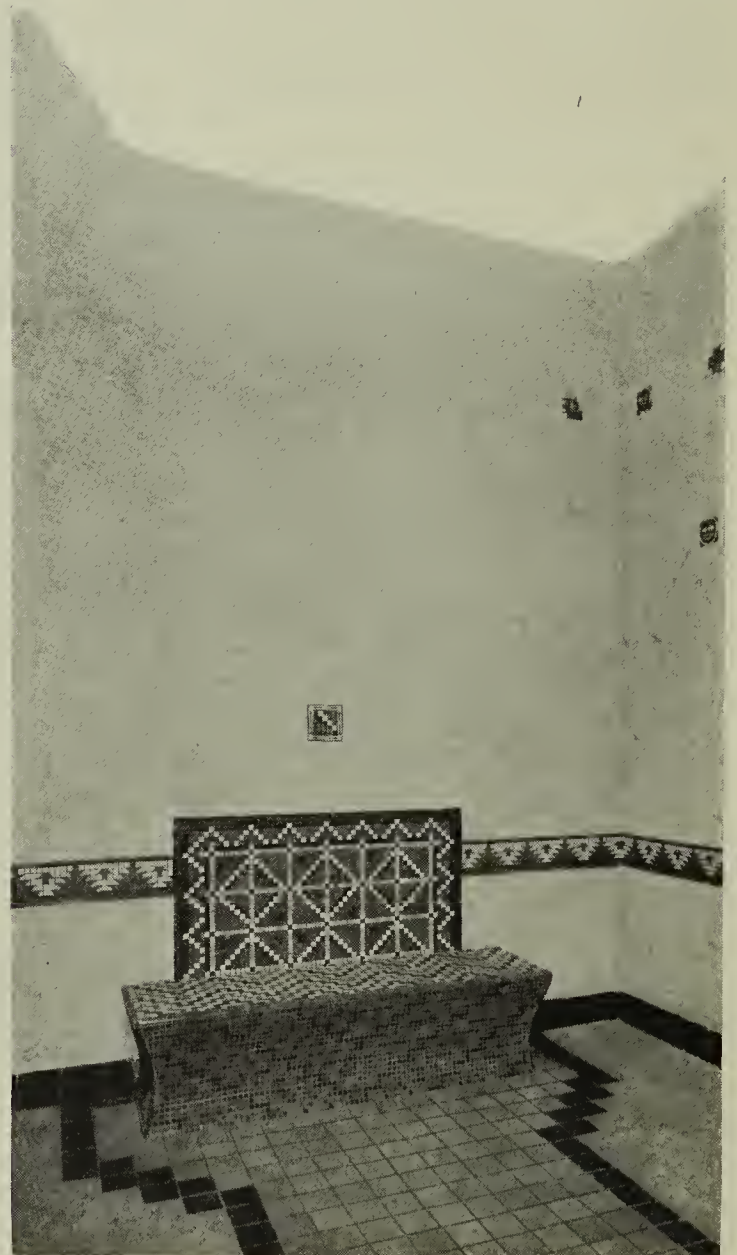
*Pueblo Indian Doorway*



*Garden Entrance to Indian Patio*



*Looking into Indian Hall from Patio*



*Tiled Bench in Pueblo Indian Patio*



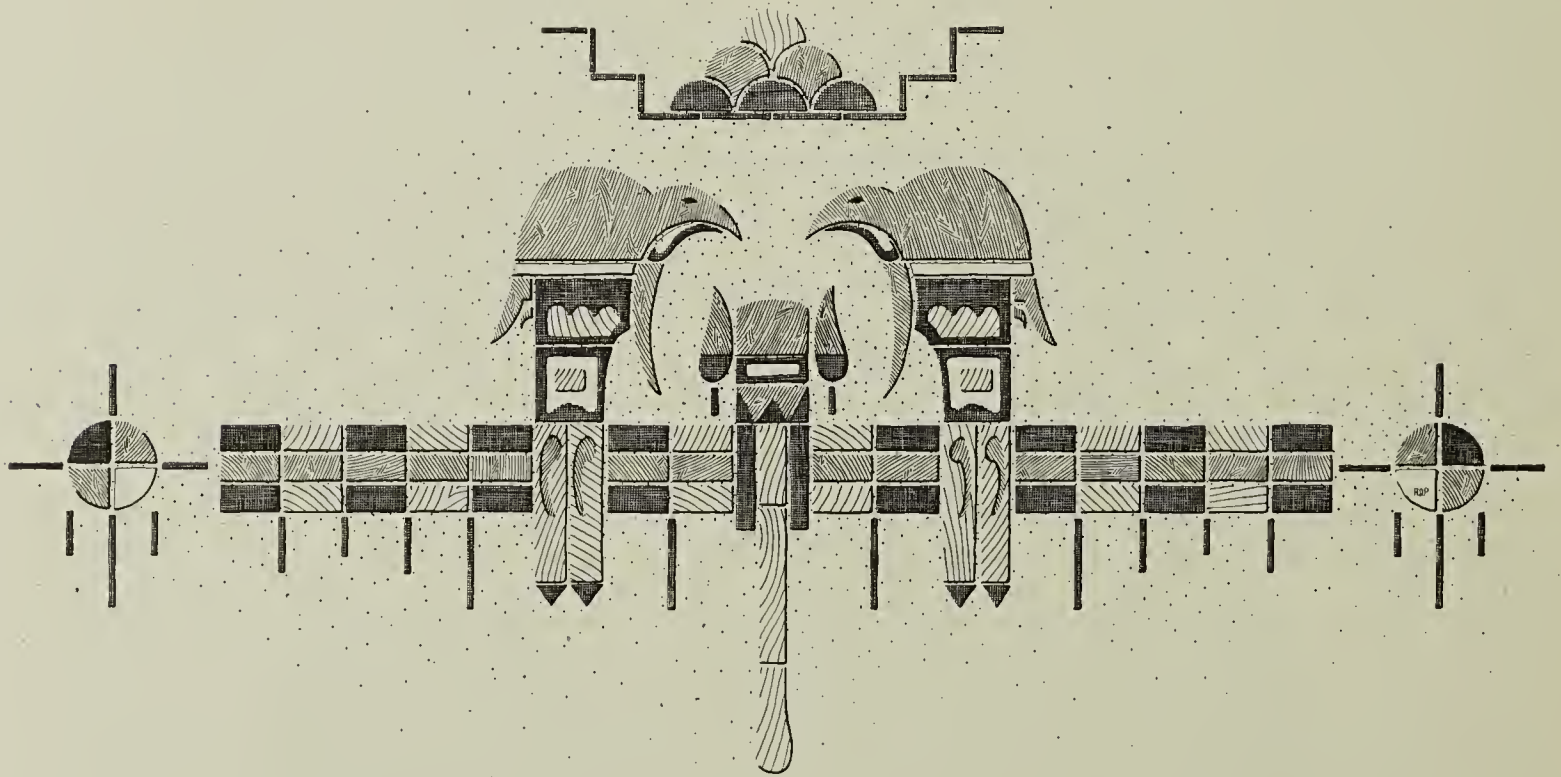
*Garden Elevation of Casa Bonita in the Pueblo Indian Manner*



*Window Treatment on Garden Elevation*

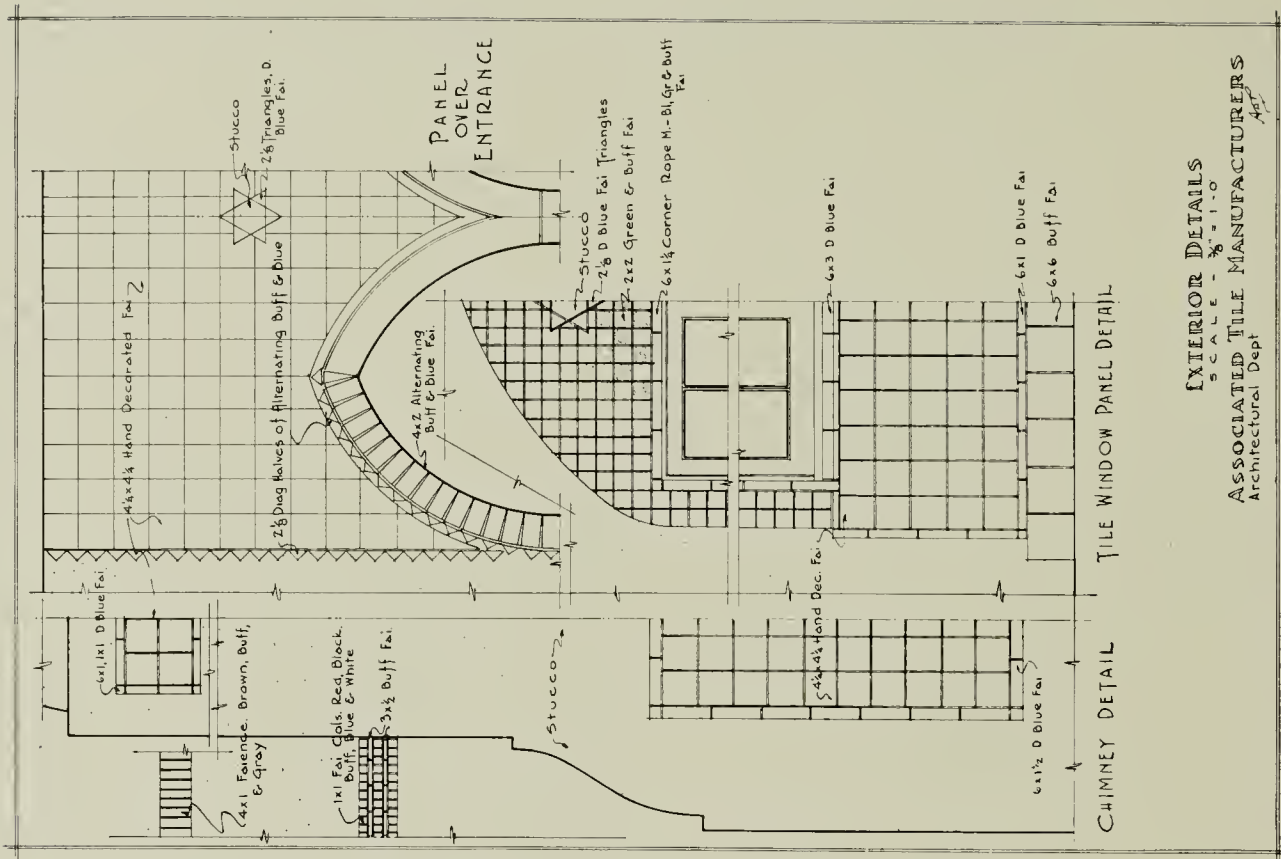


*Rear Exterior—Perspective of Garden Elevation Pueblo Indian Façade*

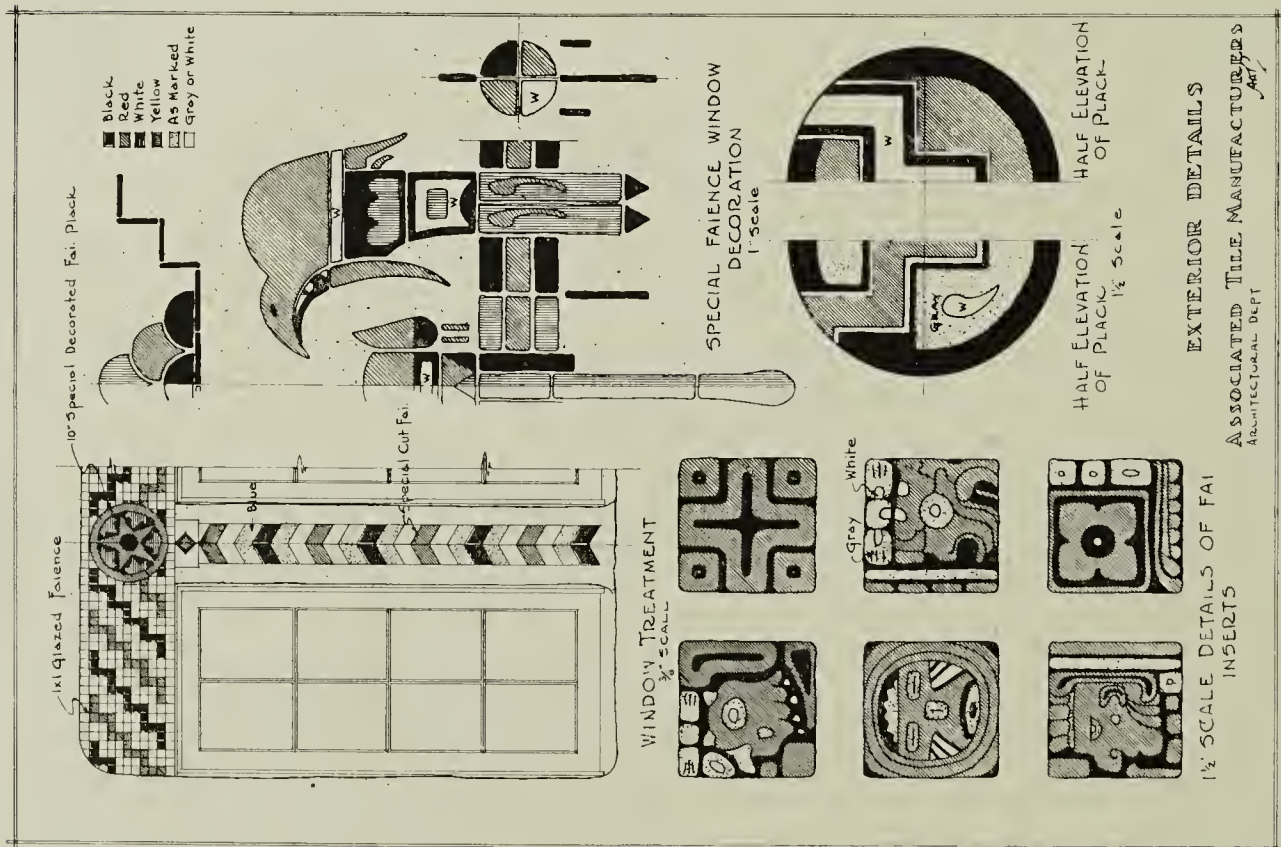


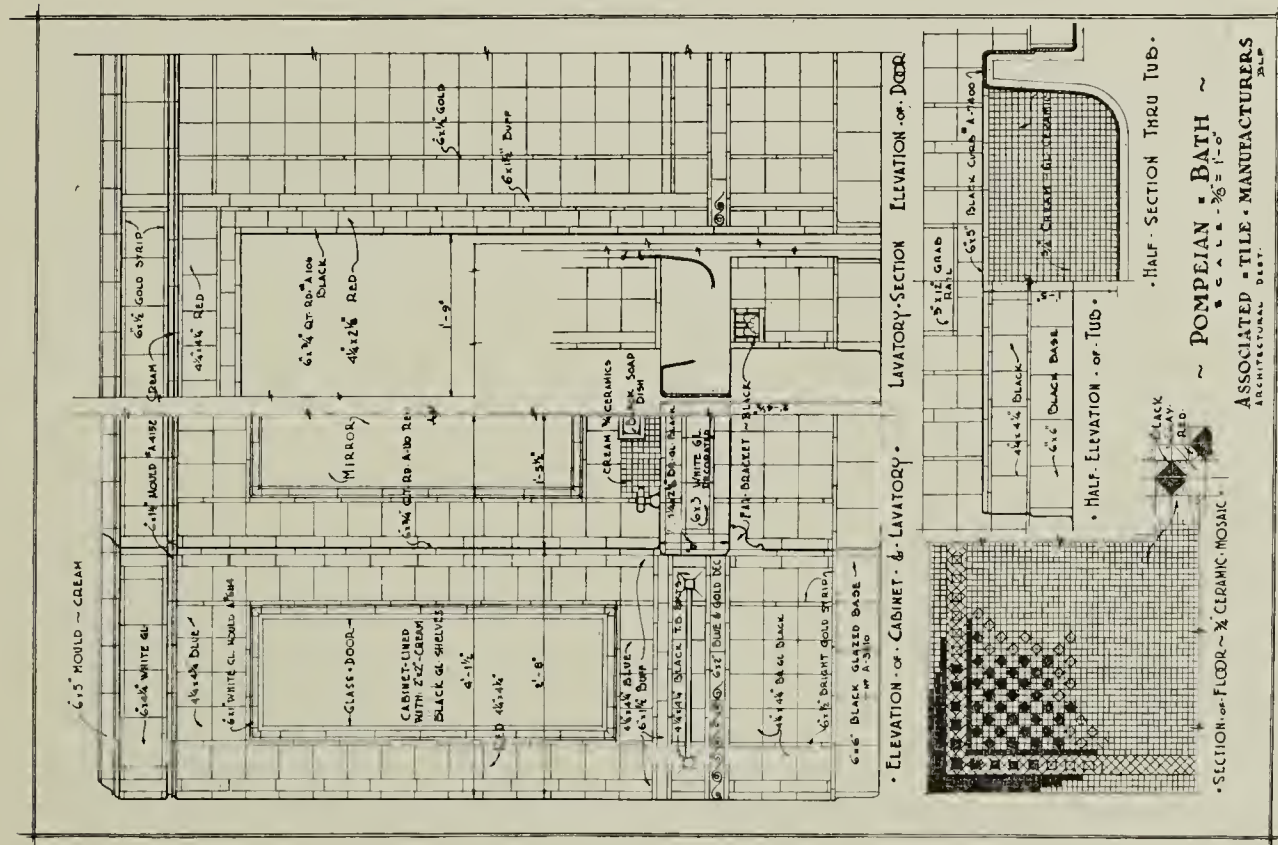
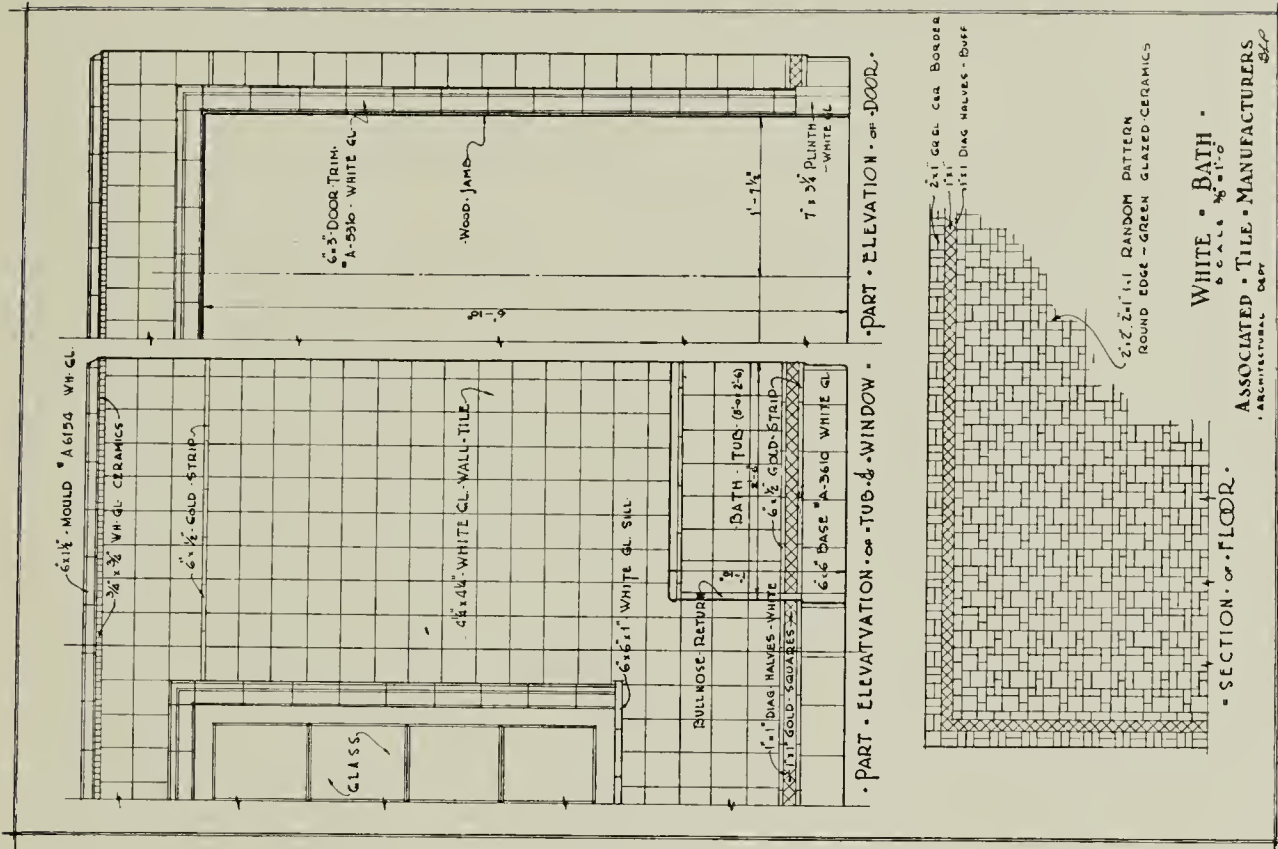
The entire exhibit, and each room, is full of suggestive material, and intended to furnish an idea of the limitless decorative and utilitarian possibilities of tilework.

Samples of the tiles produced by members of the Associated Tile Manufacturers may be obtained through tiling contractors anywhere.

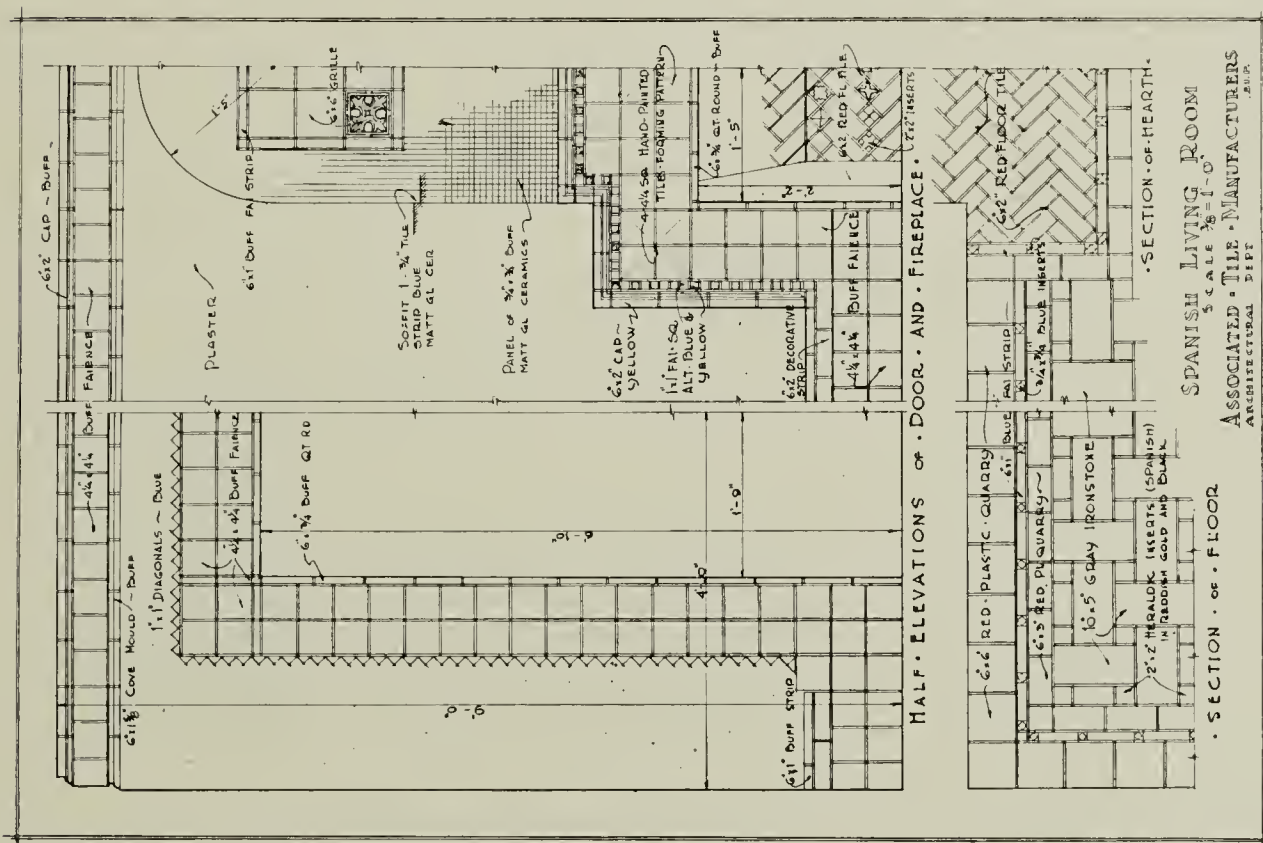
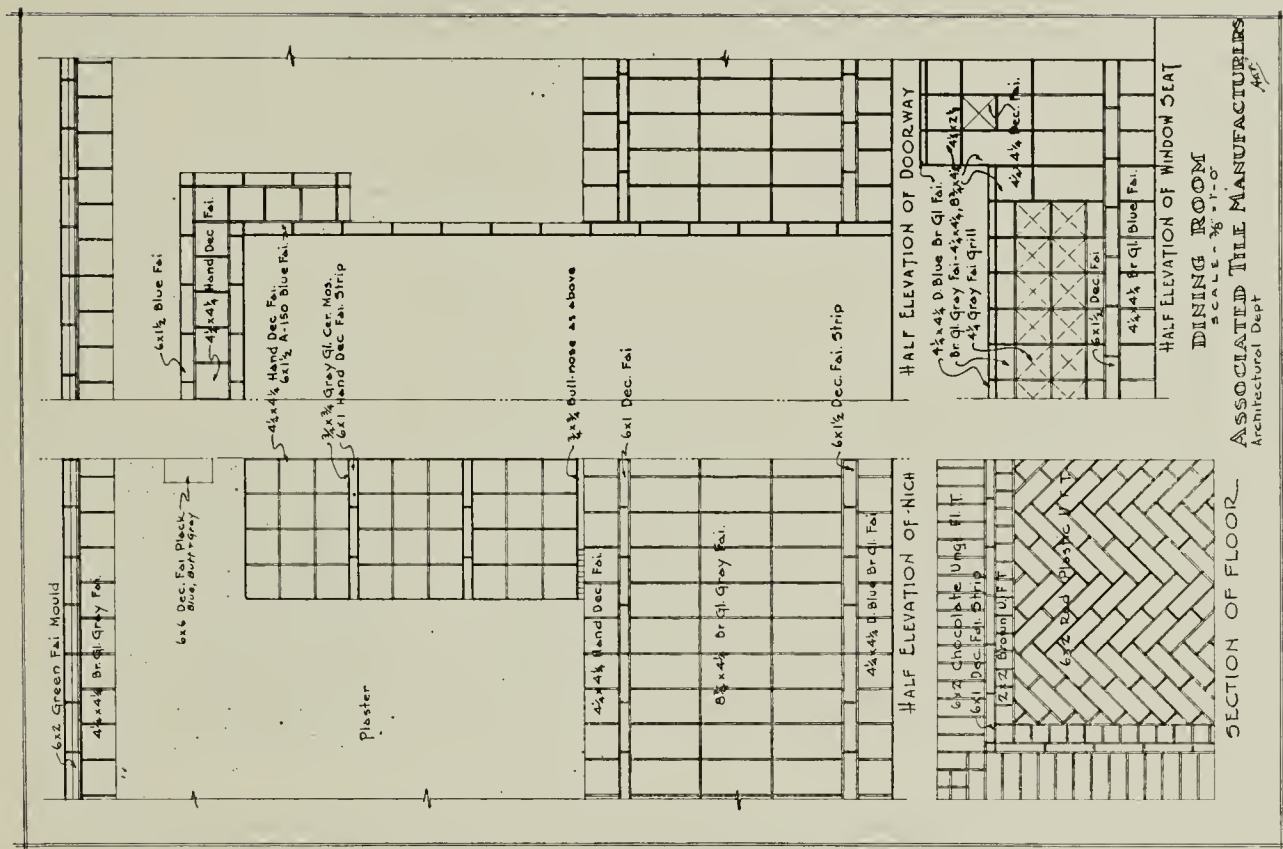


EXTERIOR DETAILS  
SCALE - 3/8" = 1'-0"  
ASSOCIATED TILE MANUFACTURERS  
Architectural Dept

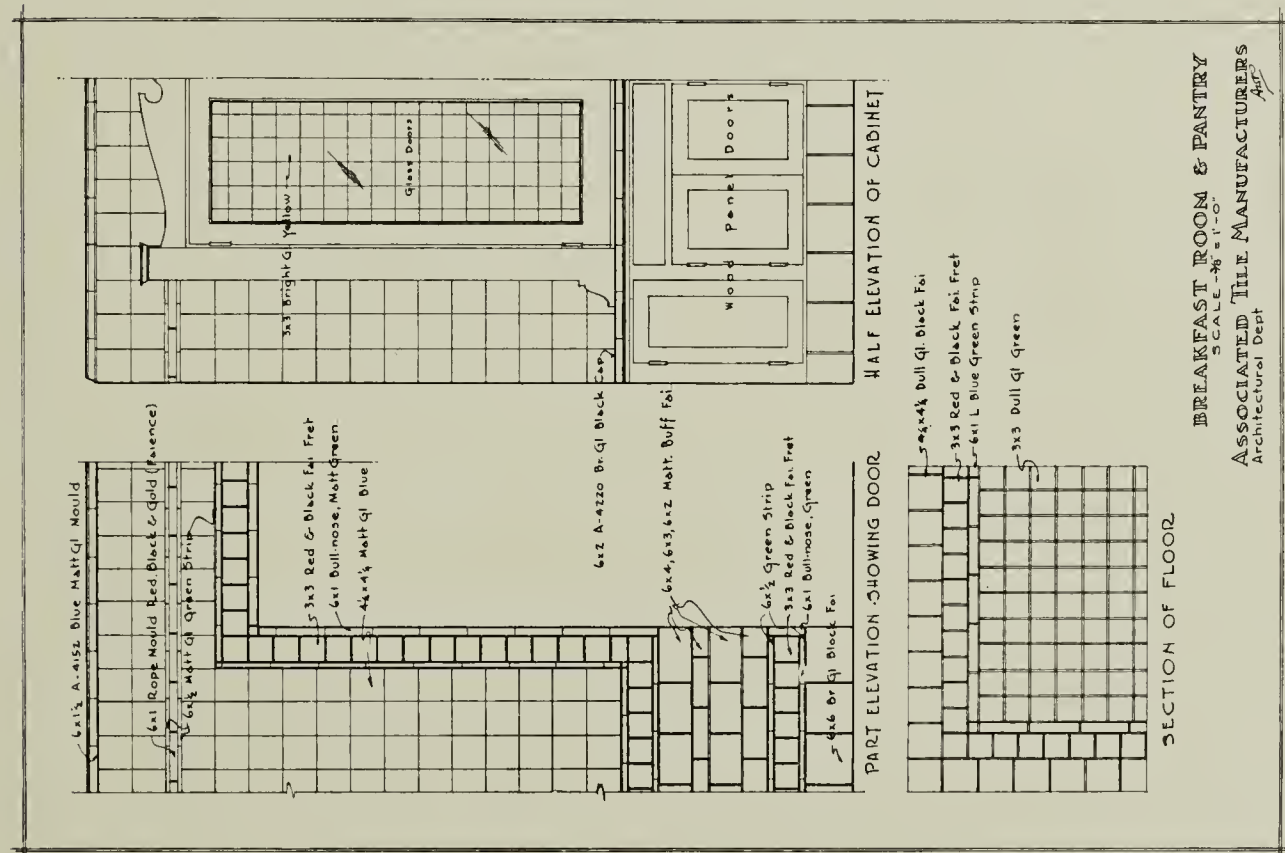
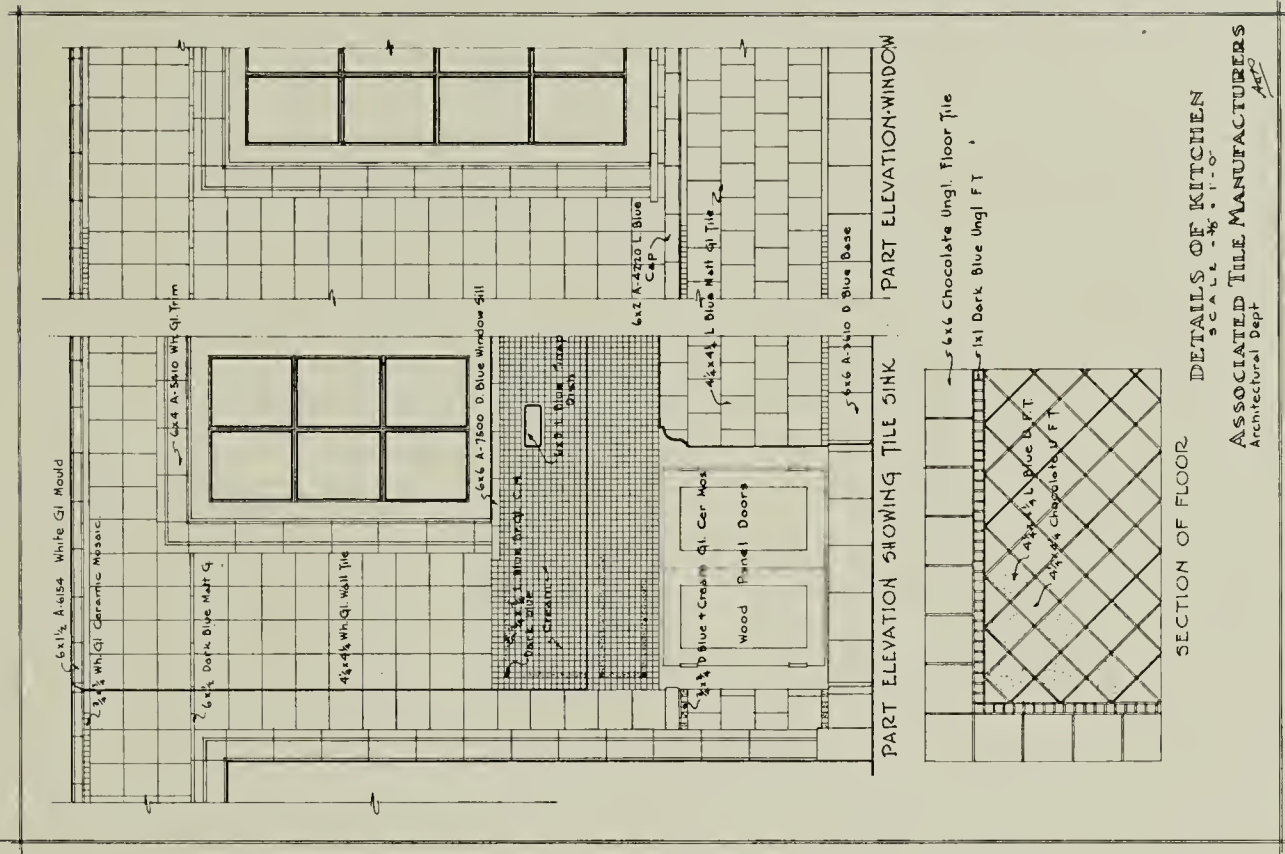




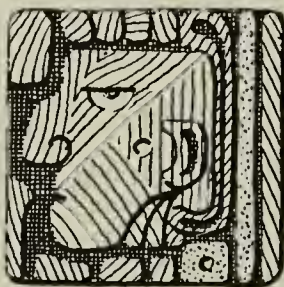
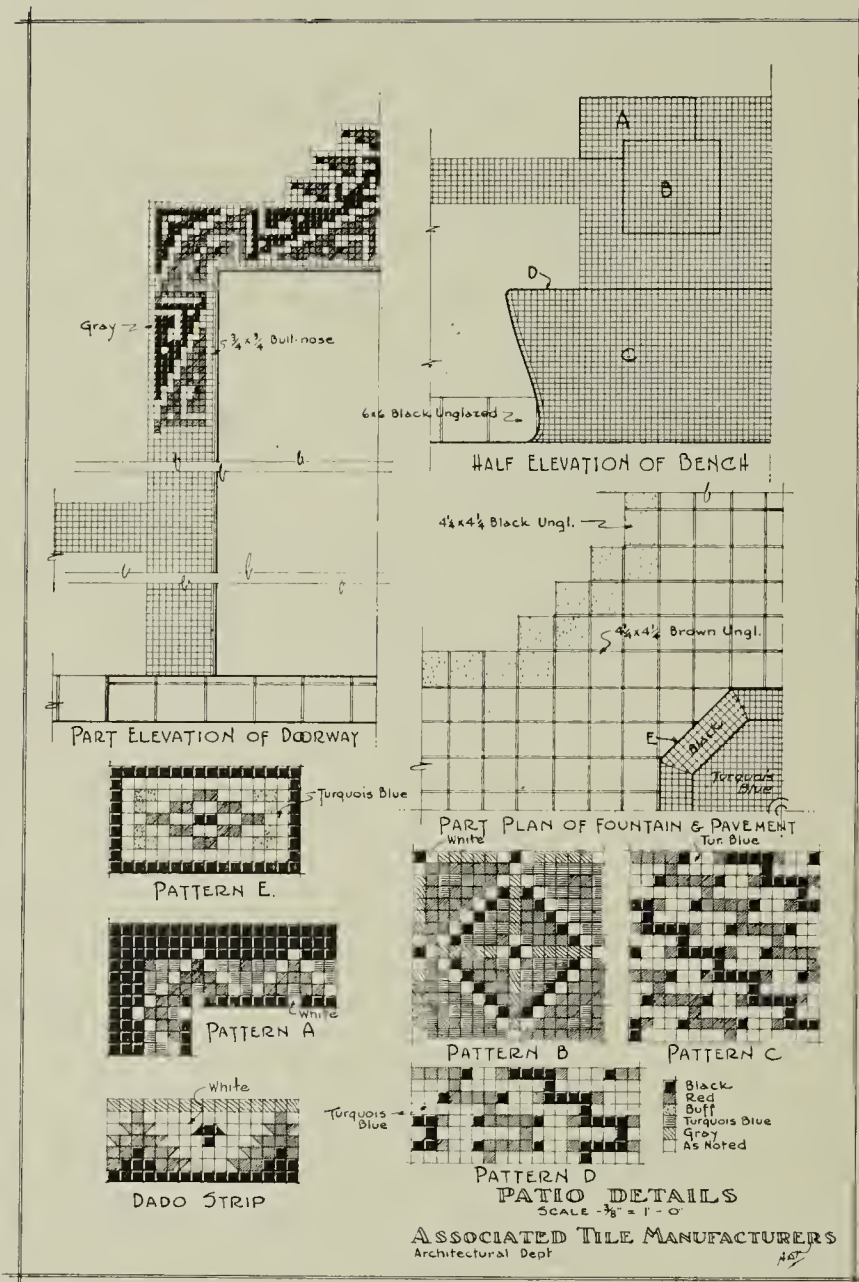








# CASA BONITA







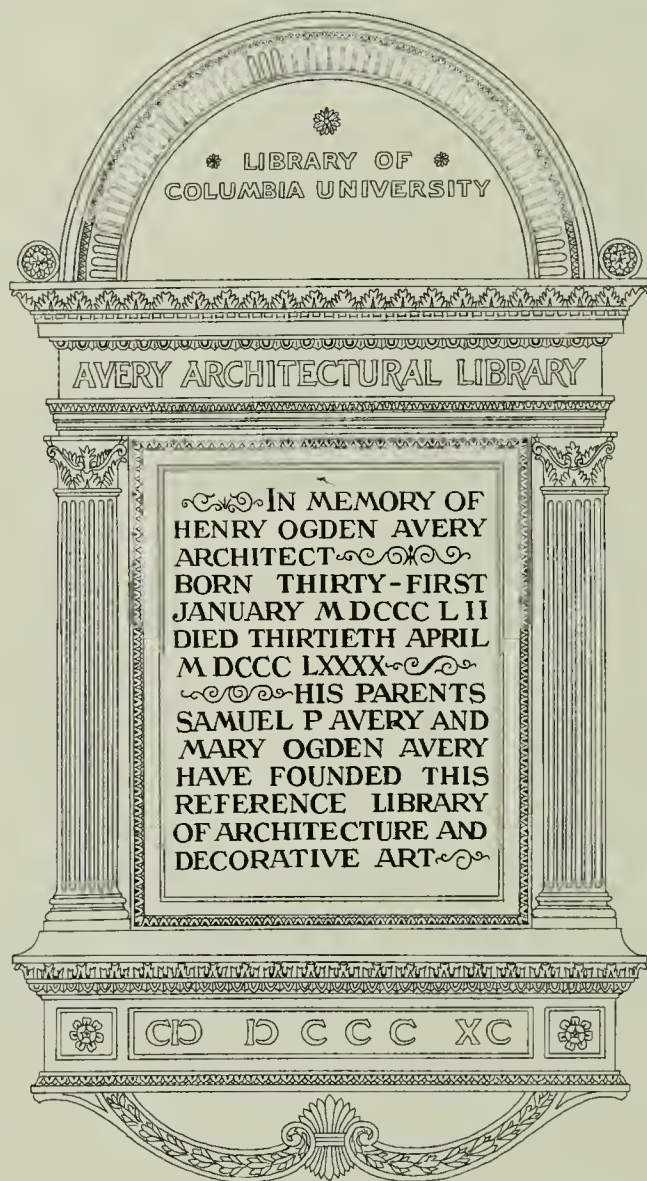




Paul B. Trigo  
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# THE C. PARDEE WORKS

INCORPORATED 1895

*Manufacturers of*

WHITE BRIGHT GLAZED WALL TILE,  
WHITE AND COLORED CERAMICS,  
GRUEBY-FAIENCE, AND FLINT TILE,  
WHITE AND COLORED SATIN  
FINISH TILE

*Exclusive United States Agents for*  
ROYAL-DELFT FAIENCE

## FACTORY

PERTH AMBOY, NEW JERSEY

## OFFICES

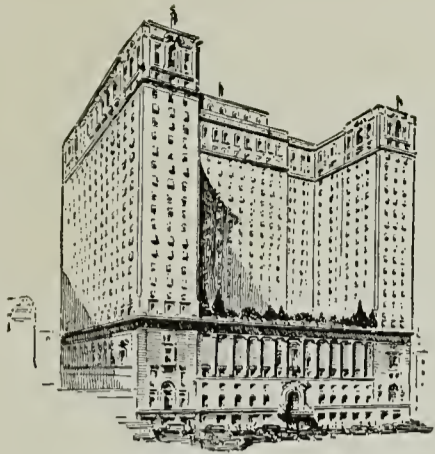
9 EAST FORTY-FIFTH STREET, NEW YORK CITY  
1600 WALNUT STREET, PHILADELPHIA, PENNA.

## OFFICES AND WAREHOUSES

1500 SOUTH WESTERN AVENUE, CHICAGO, ILL.  
1510 SANTA FE AVENUE, LOS ANGELES, CAL.



THE C. PARDEE WORKS, PERTH AMBOY, N. J.



THE COMMODORE  
NEW YORK CITY



BILTMORE HOTEL  
CORAL GABLES  
MIAMI, FLA.

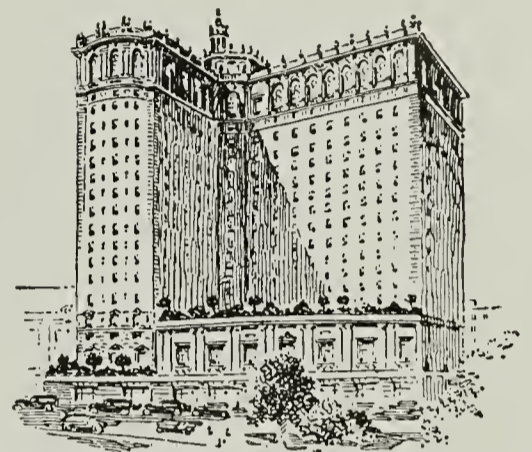


THE AMBASSADOR  
NEW YORK CITY



THE PENNSYLVANIA  
NEW YORK CITY

THE careful selection of the finest clays obtainable, coupled with an experience of more than a quarter century of manufacturing, has produced a bright white glazed wall tile having among its other superior qualities the outstanding virtue of being of a perfect whiteness which challenges the closest scrutiny in any endeavor to distinguish one piece from another by its shade.



THE PROVIDENCE BILTMORE  
PROVIDENCE, R. I.



THE BELDEN  
CHICAGO, ILL.

FULL size tile, accurate sizing and constant vigilance to maintain the highest standards of grading have made it the unqualified choice of the discriminating purchaser.

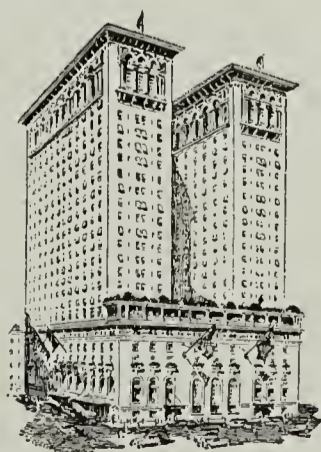
THE surrounding hotels, containing many thousands of baths, are but a few of those which by their selection and use testify to the quality of PARDEE TILE.



THE ROOSEVELT  
NEW YORK CITY



FLORIDIAN HOTEL  
BAY FRONT  
MIAMI BEACH, FLA.



THE BILTMORE  
NEW YORK CITY



THE AMBASSADOR  
ATLANTIC CITY, N. J.

# WHITE WALL TILE

## WHITE BRIGHT GLAZED WALL TILE AND TRIM

A clearly drawn order reduces to a minimum the possibility of error in shipment, and obviates the delay necessary to obtain an interpretation of any indefinite terms.

If the terms of this catalogue are used in specifications and orders, this end will be served.

### PLAIN WALL TILE

SIZES:                      6 x 6                      6 x 3                      6 x 2                      4 $\frac{1}{4}$  x 4 $\frac{1}{4}$                       4 $\frac{1}{4}$  x 2 $\frac{1}{8}$

PATTERN	WALL TILE TRIM	SIZE
A-55.	Base (Stretcher) . . . . .	6 x 6
	Base Concave Angle, Right . . . . .	6 x 6
	Base Convex Angles, Right and Left . . . . .	6 x 6
	Base Stops, Right and Left . . . . .	6 x 6
A-65.	Inglaze (Stretcher) . . . . .	6 x 6
	Inglaze Concave Angle (Reversible) . . . . .	6 x 6
	Inglaze Concave Angle Square, Left . . . . .	6 x 6
	Inglaze Convex Angles, Right and Left . . . . .	6 x 6
	Outglaze (Stretcher) . . . . .	6 x 6
	Outglaze Concave Angle Square, Left . . . . .	6 x 6
	Outglaze Convex Angle (Reversible) . . . . .	6 x 6
B-6.	Inglaze (Stretcher) . . . . .	6 x 3 $\frac{3}{4}$
	Inglaze Concave Angle (Reversible) . . . . .	3 $\frac{3}{4}$ x 3 $\frac{3}{4}$
	Inglaze Convex Angles, Right and Left . . . . .	3 $\frac{3}{4}$ x 3 $\frac{3}{4}$
	Outglaze (Stretcher) . . . . .	6 x 3 $\frac{3}{4}$
	Outglaze Concave Angles, Right and Left . . . . .	3 $\frac{3}{4}$ x 3 $\frac{3}{4}$
	Outglaze Convex Angle (Reversible) . . . . .	3 $\frac{3}{4}$ x 3 $\frac{3}{4}$
	Outglaze Butterfly (Reversible) . . . . .	4 $\frac{1}{4}$ x 3 $\frac{3}{4}$
B-16.	Trim (Stretcher) . . . . .	6 x 4 $\frac{1}{4}$
	Trim Concave Angle (Reversible) . . . . .	4 $\frac{1}{4}$ x 4 $\frac{1}{4}$
	Trim Vertical Angle (Reversible) . . . . .	
B-55.	Base (Stretcher) . . . . .	6 x 4
	Base Concave Angle, Right . . . . .	6 x 4
	Base Convex Angle, Left . . . . .	6 x 4
	Base Stops, Right and Left . . . . .	6 x 4
C-5.	Cap or Trim (Stretcher) . . . . .	6 x 3
	Cap Concave Angle, Left, Round or Square . . . . .	6 x 3
	Cap Convex Angle, Left . . . . .	6 x 3
	Trim Vertical Angle (Reversible) . . . . .	3 x 3
	Cap Stops, Right and Left . . . . .	6 x 3
F-5.	Cap (Stretcher) . . . . .	6 x 2
	Cap Concave Angle, Right . . . . .	6 x 2
	Cap Concave Angle Square, Left . . . . .	6 x 2
	Cap Convex Angles, Right and Left . . . . .	6 x 2
	Cap Vertical Angle (Reversible) . . . . .	2 $\frac{1}{2}$ x 2 $\frac{1}{2}$
	Cap Concave Angle (Reversible), Large Radius . . . . .	3 x 2
	Cap Convex Angle (Reversible), Large Radius . . . . .	3 x 2
	Base (Stretcher) . . . . .	6 x 2
	Base Concave Angles, Right and Left . . . . .	6 x 2
	Base Concave Angles, Square, Right and Left . . . . .	6 x 2
	Base Convex Angles, Right and Left . . . . .	6 x 2
	Base Concave Angle (Reversible), Large Radius . . . . .	3 x 2
	Base Convex Angle (Reversible), Large Radius . . . . .	3 x 2

# WHITE WALL TILE

## WHITE WALL TILE AND WHITE CERAMICS

PATTERN	WALL TILE TRIM (Continued)	SIZE
F-10.	Base (Stretcher) . . . . .	6 x 2
	Base Concave Angle, Left . . . . .	6 x 2
	Base Concave Angle Square, Left . . . . .	6 x 2
	Base Convex Angles, Right and Left . . . . .	6 x 2
	Base Reducer (Reversible) . . . . .	6 x 2
F-45.	Cap (Stretcher) . . . . .	6 x 2
	Cap Concave Angle, Left, Round or Square . . . . .	6 x 2
	Cap Convex Angles, Right and Left . . . . .	6 x 2
	Cap Stops, Right and Left . . . . .	6 x 2
	Cap Vertical Concave Angle (Reversible) . . . . .	2 x 2
	Cap Vertical Convex Angle (Reversible) . . . . .	2 x 2
G-60.	Cap (Stretcher) . . . . .	6 x 1½
	Cap Concave Angle, Left, Round or Square . . . . .	6 x 1½
	Cap Convex Angles, Right and Left . . . . .	6 x 1½
	Cap Stops, Right and Left . . . . .	6 x 1½
	Cap Vertical Concave Angle (Reversible) . . . . .	2¼ x 1½
	Cap Vertical Convex Angle (Reversible) . . . . .	2¼ x 1½
K-5.	Inglaze (Stretcher) . . . . .	6 x 1
	Inglaze Concave Angle (Reversible) . . . . .	6 x 1
	Inglaze Convex Angle (Reversible) . . . . .	1¾ x 1
	Inglaze Reducer (Reversible) . . . . .	6 x 1
	Outglaze (Stretcher) . . . . .	6 x 1
	Outglaze Concave Angle (Reversible) . . . . .	1¾ x 1
	Outglaze Convex Angle (Reversible) . . . . .	6 x 1
	Outglaze Reducer (Reversible) . . . . .	6 x 1
B-22.	Inglaze (Stretcher) . . . . .	4¼ x 3¾
	Inglaze Concave Angle (Reversible) . . . . .	3¾ x 3¾
	Inglaze Convex Angles, Right and Left . . . . .	3¾ x 3¾
	Outglaze (Stretcher) . . . . .	4¼ x 3¾
	Outglaze Concave Angles, Right and Left . . . . .	3¾ x 3¾
	Outglaze Convex Angle (Reversible) . . . . .	3¾ x 3¾
	Outglaze Butterfly (Reversible) . . . . .	4¼ x 3¾
I-6.	Inglaze (Stretcher) . . . . .	3 x 3¾
	Outglaze (Stretcher) . . . . .	3 x 3¾
	Outglaze Butterfly . . . . .	3¾ x 3¾
C-26.	Inglaze (Stretcher) . . . . .	6¾ x 3
	Outglaze (Stretcher) . . . . .	6¾ x 3

### HOSPITAL TRIM, 2-INCH RADIUS

A-35.	Inglaze (Stretcher) . . . . .	6 x 5
	Inglaze Concave Angle (Reversible) . . . . .	3 x 5
	Inglaze Convex Angle (Reversible) . . . . .	3 x 3
	Outglaze (Stretcher) . . . . .	6 x 5
	Outglaze Concave Angle (Reversible) . . . . .	3 x 3
	Outglaze Convex Angle (Reversible) . . . . .	3 x 5
C-35.	Inglaze (Stretcher) } <i>For Angles</i> . . . . .	3 x 5
	Outglaze (Stretcher) } <i>See A-35</i> . . . . .	3 x 5
C-45.	Inglaze (Stretcher) } <i>For Angles</i> . . . . .	6 x 3
	Outglaze (Stretcher) } <i>see A-35</i> . . . . .	6 x 3

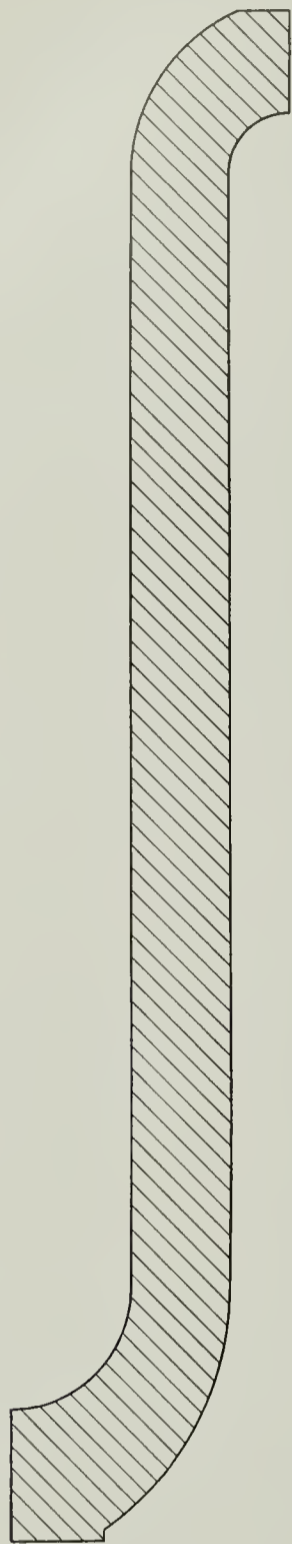
### PLINTHS

B-132.	Plain . . . . .	7¾ x 5
B-133.	Beveled . . . . .	7 x 5¼
B-134.	Plain . . . . .	7 x 4½
C-5.	Beveled . . . . .	7 x 3⅛

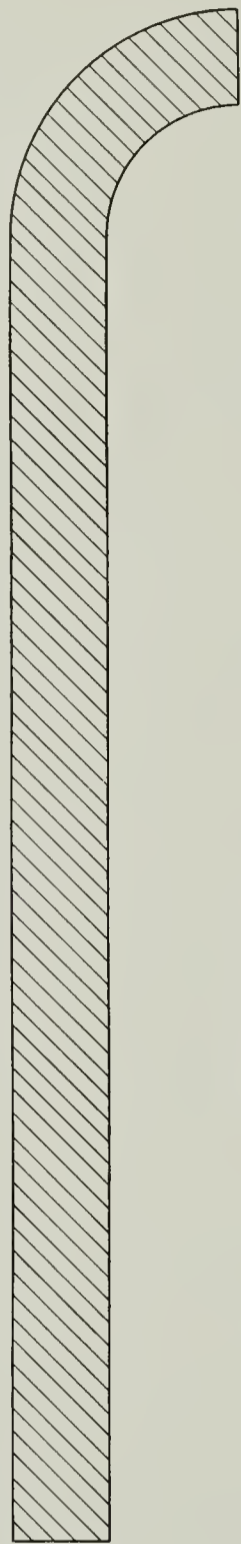
### VITRIFIED WHITE CERAMICS

1 inch Hexagon	1 x 1 Squares—Broken Joint
1 x 1 Squares—Straight Joint	1⅝ inch Hexagon

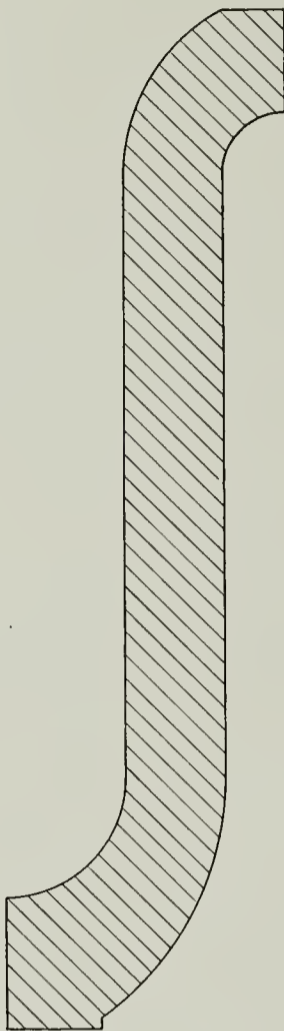
# WHITE WALL TILE



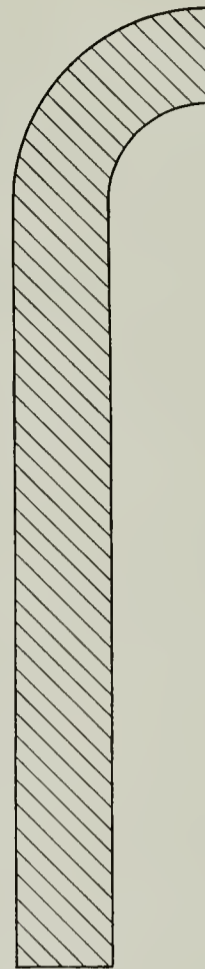
A-55



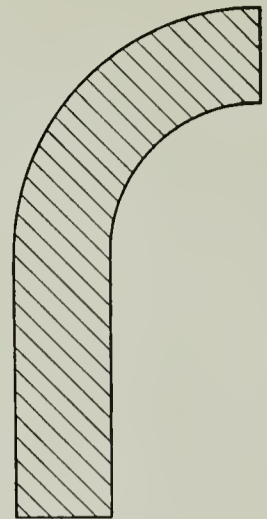
A-65



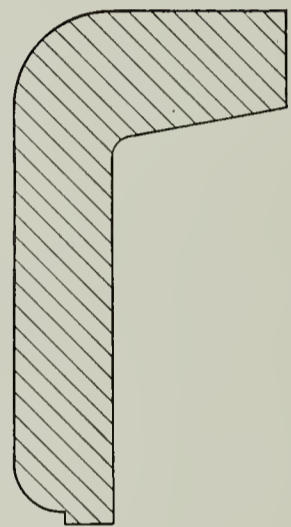
B-55



B-6  
B-22  
I-6



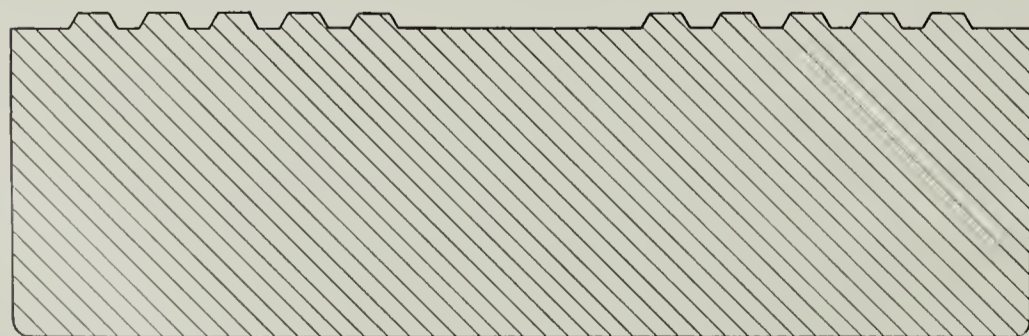
F-5



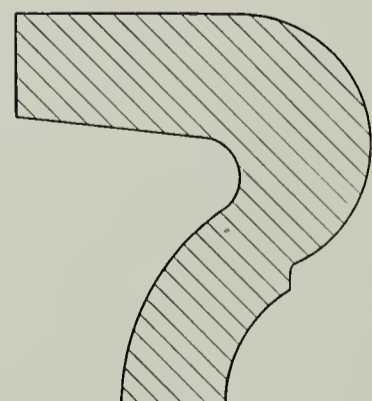
F-45



K-5



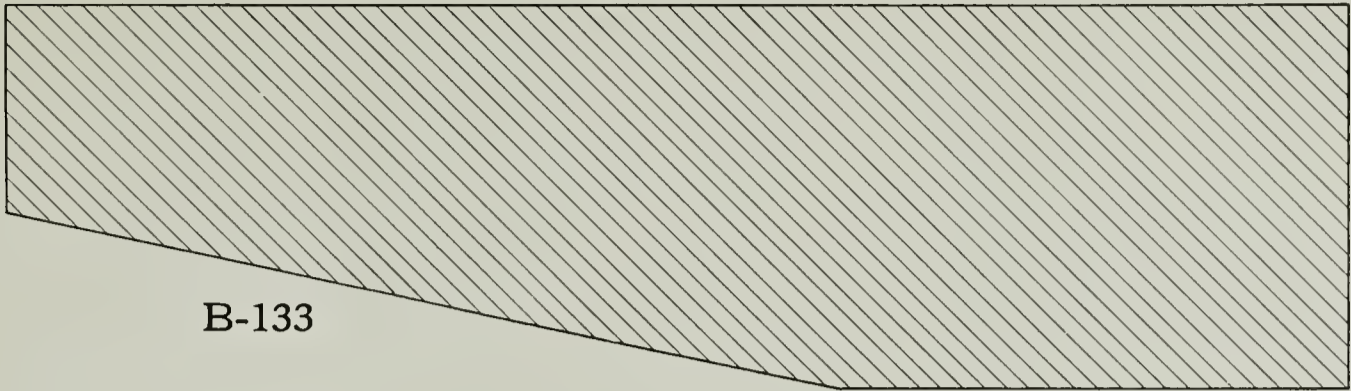
B-134



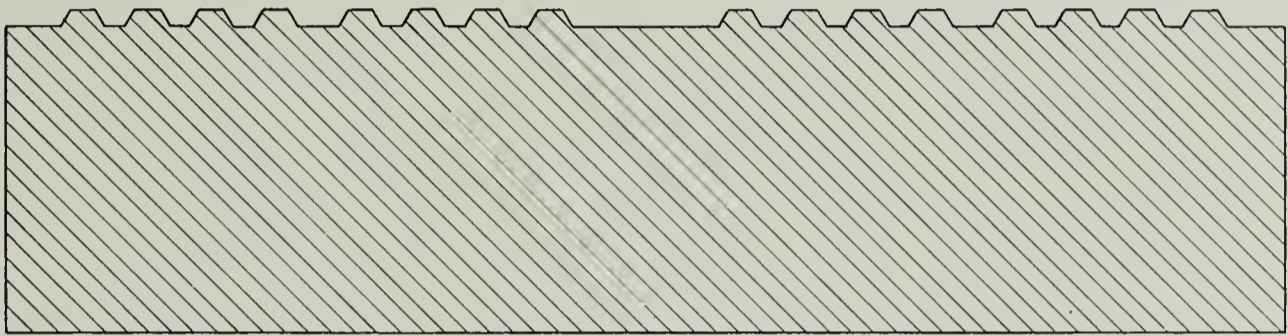
G-60

FULL SIZE SECTIONS OF WHITE WALL TRIM

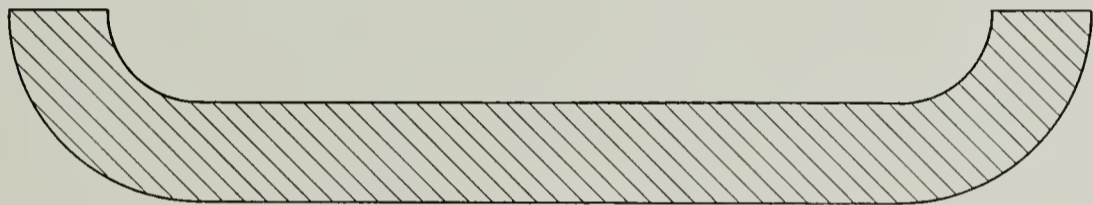
WHITE WALL TILE



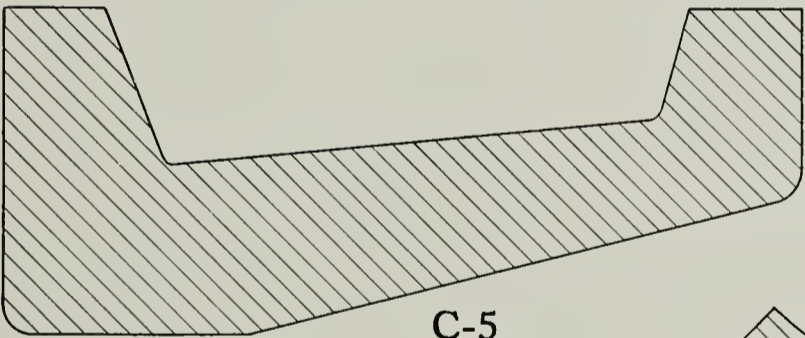
B-133



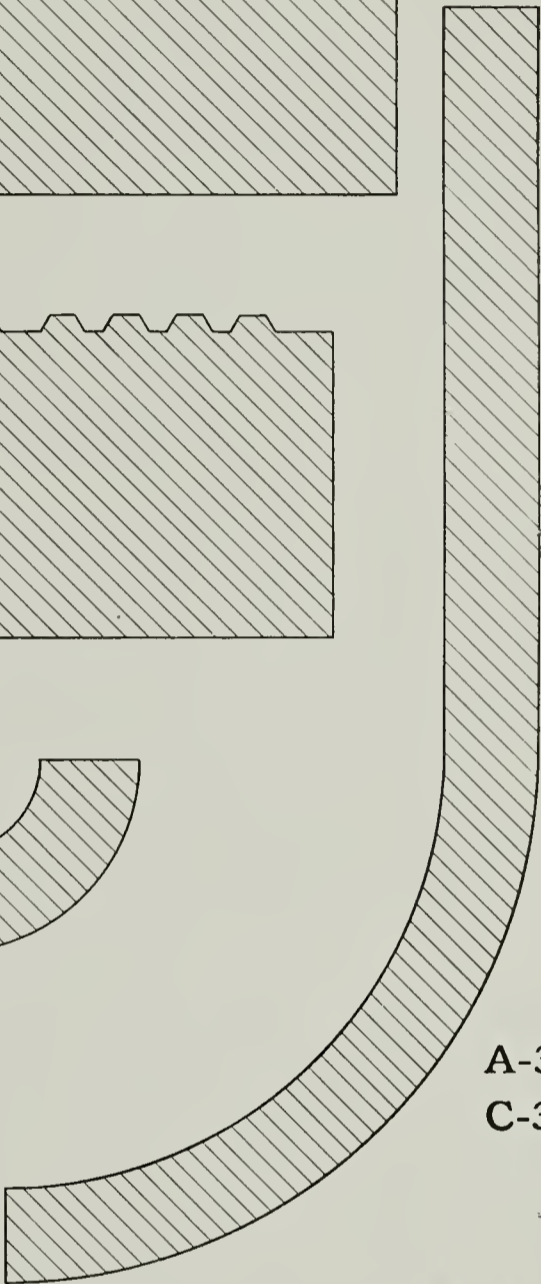
B-132



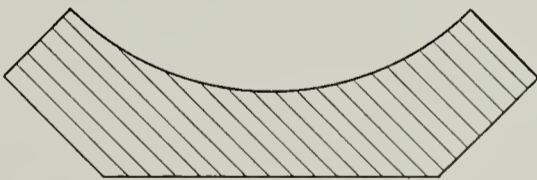
B-16



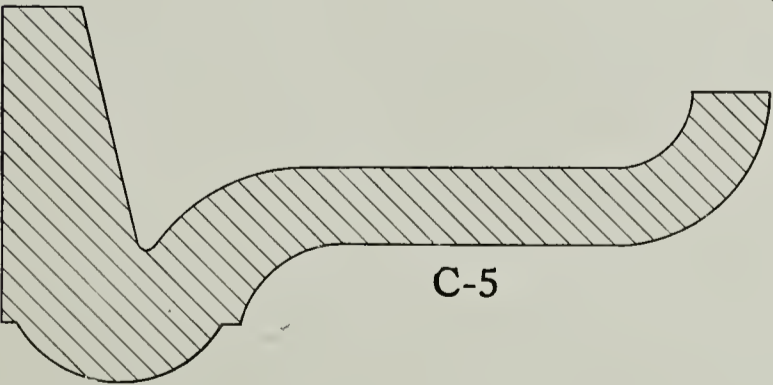
C-5



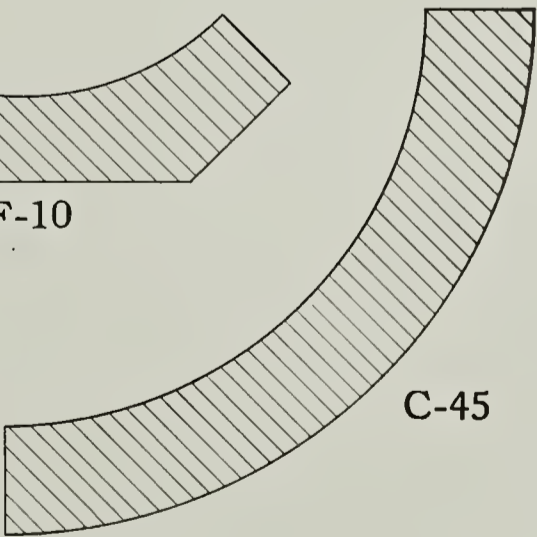
A-35  
C-35



F-10



C-5



C-45

FULL SIZE SECTIONS OF WHITE WALL TRIM

# WHITE WALL TILE



A-55 BASE



A-55 CC. R.



A-55 CX. R.



A-55 CX. L.



A-55 R. S.



A-55 L. S.



A-65 INGLAZE



A-65 IN. CC. REV.



A-65 IN. CC. L. SQ.



A-65 IN. CX. R.



A-65 IN. CX. L.



A-65 OUTGLAZE

ONE-QUARTER FULL SIZE

# WHITE WALL TILE



A-65 OUT. CC. L. SQ.



A-65 OUT. CX. REV.



B-6 INGLAZE



B-5 IN. CC. REV.



B-6 IN. CX. R.



B-6 IN. CX. L.



B-6 OUTGLAZE



B-6 OUT. CC. R.



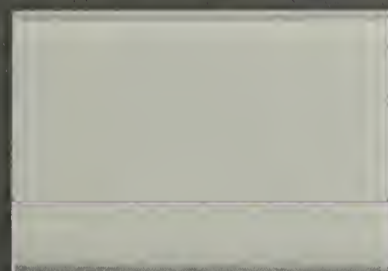
B-6 OUT. CC. L.



B-6 OUT. CX. REV.



B-6 OUT. REV.  
BUTTERFLY



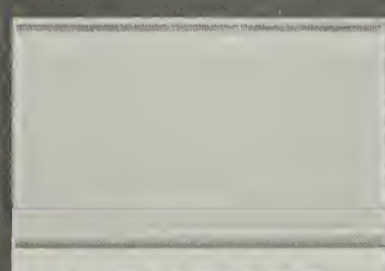
B-16 TRIM



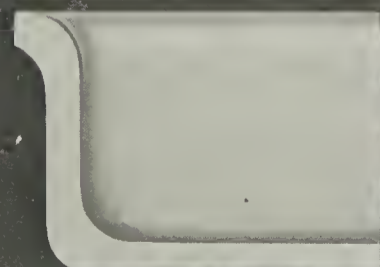
B-16 CC.



B-16 REV.  
BUTTERFLY



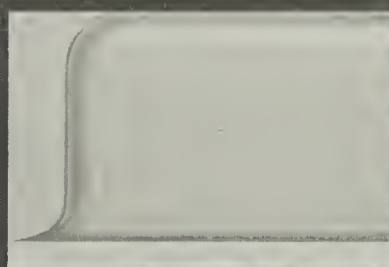
B-55 BASE



B-55 CC. R.



B-55 CX. L.



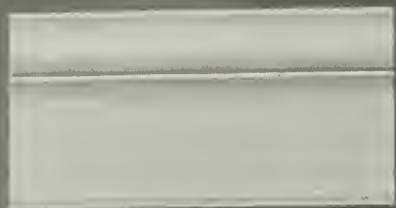
B-55 R. S.



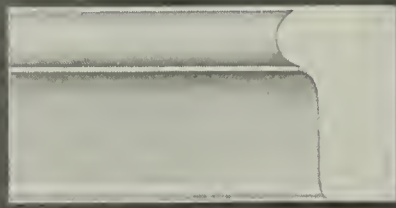
B-55 L. S.

ONE-QUARTER FULL SIZE

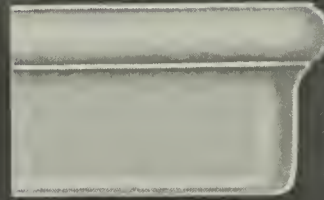
# WHITE WALL TILE



C-5 CAP OR TRIM



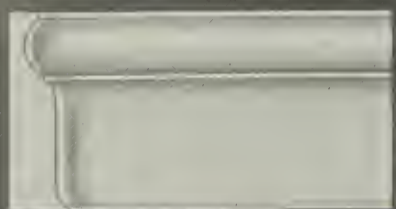
C-5 CAP CC. L.



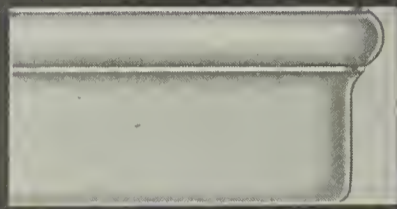
C-5 CAP CX. L.



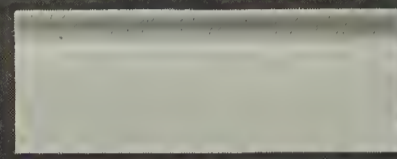
C-5 CAP VERT.



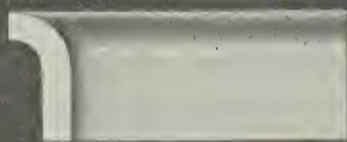
C-5 CAP R. S.



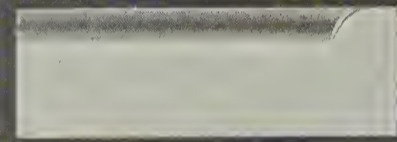
C-5 CAP L. S.



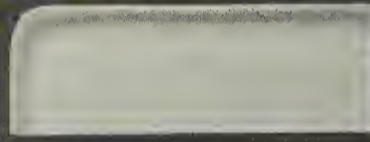
F-5 CAP



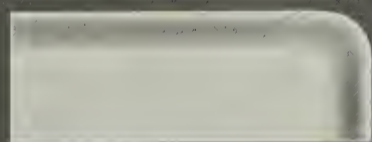
F-5 CAP CC. R.



F-5 CAP CC. L. SQ.



F-5 CAP CX. R.



F-5 CAP CX. L.



F-5 CAP VERT. REV.



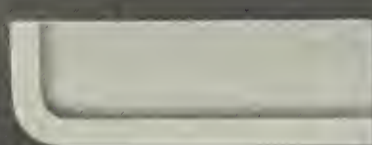
F-5 CAP CC. REV.  
LARGE RAD.



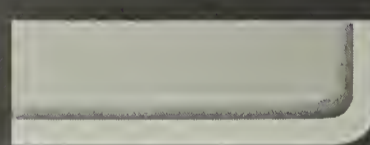
F-5 CAP CX. REV.  
LARGE RAD.



F-5 BASE



F-5 BASE CC. R.



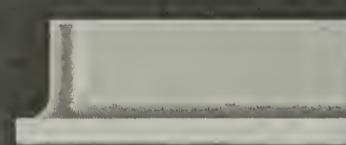
F-5 BASE CC. L.



F-5 BASE CC. R. SQ.



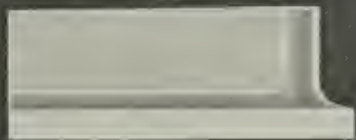
F-5 BASE CC. L. SQ.



F-10 BASE CX. R.

ONE-QUARTER FULL SIZE

# WHITE WALL TILE



F-5 BASE CX. L.



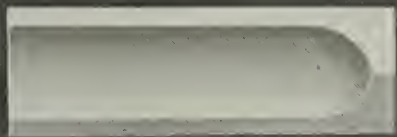
F-5 BASE CC. REV.  
LARGE RAD.



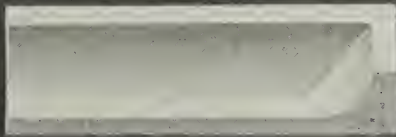
F-5 BASE CX. REV.  
LARGE RAD.



F-10 BASE



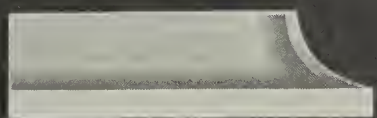
F-10 BASE CC. REV.



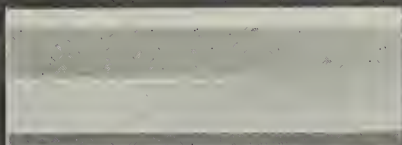
F-10 BASE CC. L. SQ.



F-10 BASE CX. R.



F-10 BASE CX. L.



F-10 RED. REV.



F-45 CAP



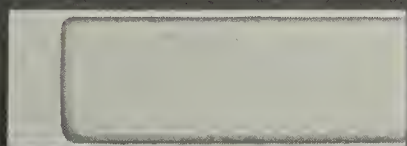
F-45 CAP CC. L. RD. OR SQ.



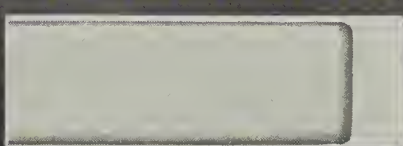
F-45 CAP CX. R.



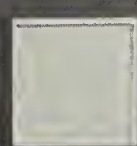
F-45 CAP CX. L.



F-45 CAP R. S.



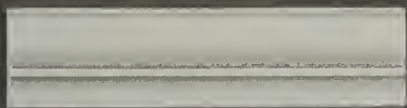
F-45 CAP L. S.



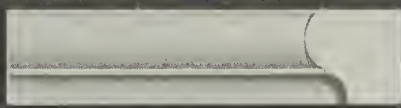
F-45 CAP  
VERT. CC. REV.



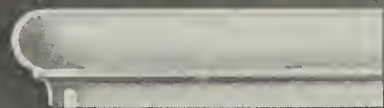
F-45 CAP  
VERT. CX. REV.



G-60 CAP



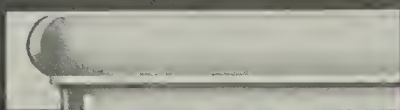
G-60 CAP CC. L. RD. OR SQ.



G-60 CAP CX. R.



G-60 CAP CX. L.



G-60 CAP R. S.



G-60 CAP L. S.

ONE-QUARTER FULL SIZE

# WHITE WALL TILE



G-60 CAP  
VERT. CC. REV.

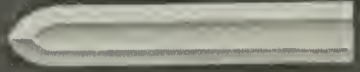


G-60 CAP

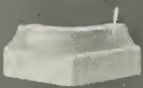
VERT. CX. REV.



K-5 INGLAZE



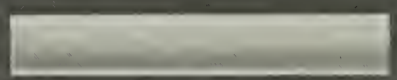
K-5 IN. CC. REV.



K-5 IN. CX. REV.



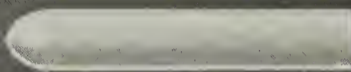
K-5 IN. RED. REV.



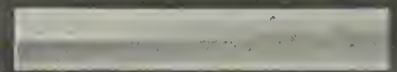
K-5 OUTGLAZE



K-5 OUT. CC. REV.



K-5 OUT. CX. REV.



K-5 OUT. RED. REV.



B-22 INGLAZE



B-22 IN. CC. REV.



B-22 IN. CX. R.



B-22 IN. CX. L.



B-22 OUTGLAZE



B-22 OUT. CC. R.



B-22 OUT. CC. L.



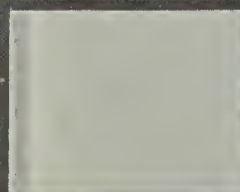
B-22 OUT. CX. REV.



B-22 OUT. REV.  
BUTTERFLY



1-6 INGLAZE



1-6 OUTGLAZE



1-6 OUT. REV.  
BUTTERFLY

ONE-QUARTER FULL SIZE

# WHITE WALL TILE



C-26 INGLAZE



A-35 INGLAZE



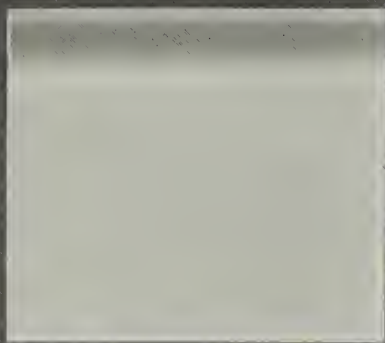
A-35 IN. CC. REV.



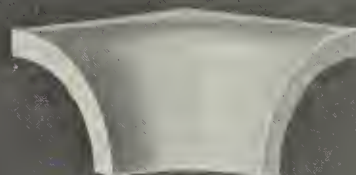
A-35 IN. CX. REV.



C-26 OUTGLAZE



A-35 OUTGLAZE



A-35 OUT. CC. REV.



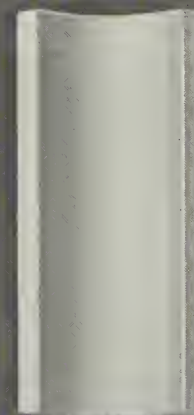
A-35 OUT. CX. REV.



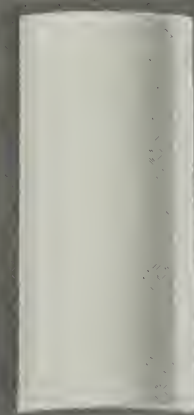
C-35 INGLAZE



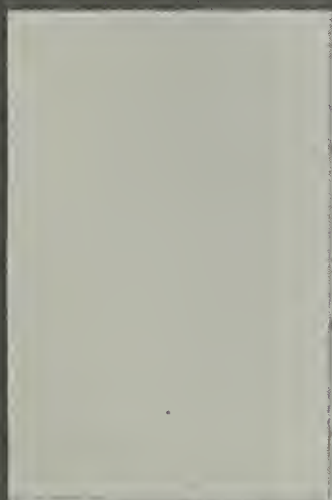
C-35 OUTGLAZE



C-45 INGLAZE



C-45 OUTGLAZE



B-132 PLINTH  
PLAIN



B-133 PLINTH  
BEVELED



B-134 PLINTH  
PLAIN



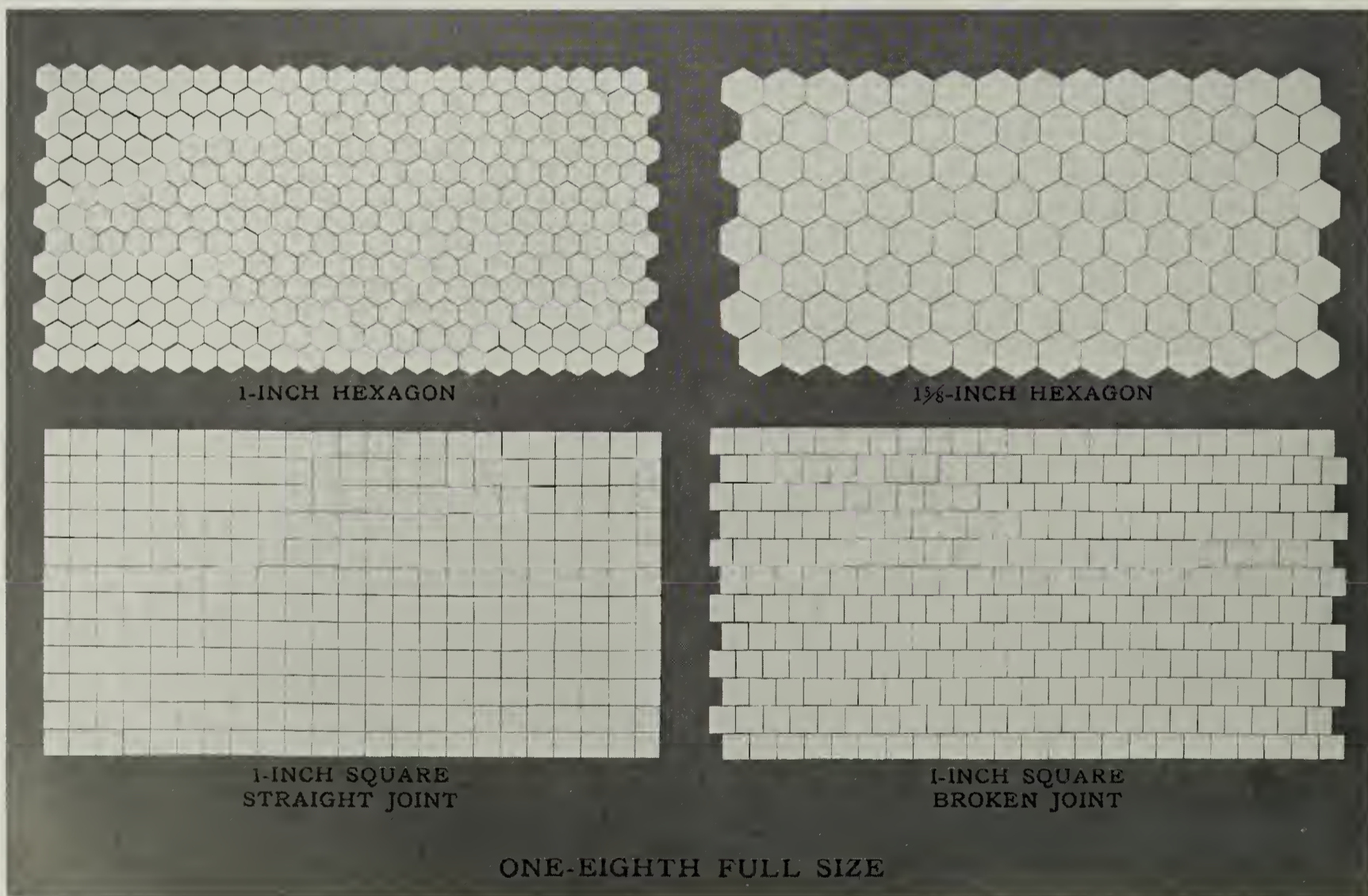
C-5 PLINTH  
BEVELED

ONE-QUARTER FULL SIZE

# WHITE CERAMICS

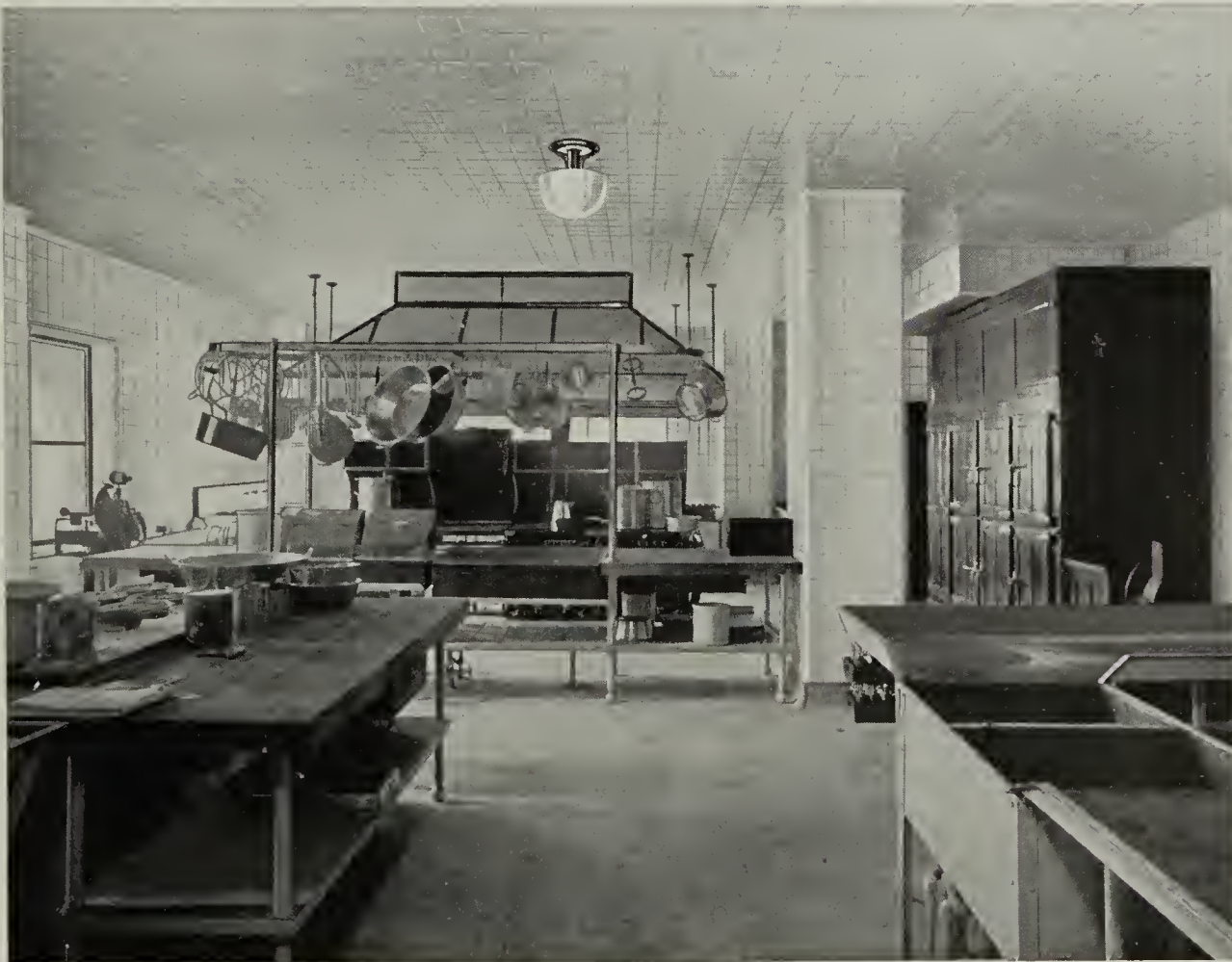


Thompson's Restaurant in Providence. Here the Pardee white wall tile is divided into panels by strips of colored tile which blend with the color used in the pattern of the ceramic floor.



## WHITE WALL TILE

A bath in the Pennsylvania Hotel, New York City, in six by three white wall tile and one-inch hexagon white ceramics. A conventional treatment, but one which, in Pardee tile, is immaculately white.



The restaurant kitchen in the Missouri State Life Building in St. Louis. The walls and ceiling are finished through with Pardee White Wall, in six-inch units and all In and Out Corners with two-inch radius tile. Here again is cleanliness, combined with the utmost conservation of light.

# FLINT TILE AND CERAMICS

Pardee Flint Tile and Ceramics are manufactured in four colors: Sand Gray, Holland Brown, Red and Brindle Gray.

Running in slight and evenly distributed shade variations they compose colorful floors of the softest and most pleasing tones and offer a rich and harmonious background for fine rugs.

Made of natural clays, their color and texture is uniform throughout, and their complete vitrification makes them not only proof against wear, but completely non-absorbent, and so stainproof.

The Sand Gray in particular offers a slightly roughened surface which will not wear smooth, and so, if kept clean, is non-slipping even when wet, a condition under which so many surfaces are unsafe.

Structurally they are of great strength, although, the small ceramic sizes in particular, of little weight, averaging about three pounds to the foot, and so permitting great economies in the dead load in large buildings.

Beyond all this, they are so moderately priced that where otherwise cheaper and less attractive materials would be considered, they make possible the beauty and unmeasured permanence of tile.

## TILE

Color	Plastic	Size
Brindle Gray . . . . .		6x6, 6x3, 3x3
Red . . . . .		6x6, 6x3, 6x2, 4x4, 4x2, 3x3, 2x2

## Hand Made

Brindle Gray . . . . .	6x6, 4x4, 4x2, 3x3
Red . . . . .	6x6, 4x4, 4x2, 3x3
Holland Brown . . . . .	6x6, 4x4, 4x2, 3x3

## Dust Pressed

Holland Brown . . . . .	4x4, 4x2, 2x2
Sand Gray . . . . .	4x4, 4x2, 2x2

## Ceramics

Sand Gray } . . . . .	1-inch Hexagon, 1x1, 2x1
Red }	
Holland Brown }	

## TRIM

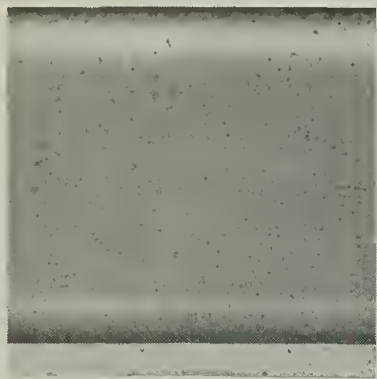
Pattern	Color	Size
	Plastic	
B-5 Base . . . . .	Brindle Gray and Red . . . . .	6x6

## Dust Pressed

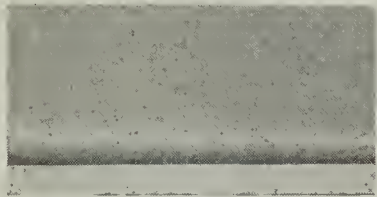
B-6 Base . . . . .	Sand Gray and Holland Brown . . . . .	6x3
F-4 Cap . . . . .	Sand Gray and Holland Brown . . . . .	4x2
F-4 Base . . . . .	Sand Gray and Holland Brown . . . . .	4x2
F-14 Bead . . . . .	Sand Gray and Holland Brown . . . . .	4x2
F-14 Cove . . . . .	Sand Gray and Holland Brown . . . . .	4x2
Ceramic Bead . . . . .	Sand Gray and Holland Brown . . . . .	2x1½
Ceramic Cove . . . . .	Sand Gray and Holland Brown . . . . .	2x1½

*Concave and convex angles for each of above patterns.*

FLINT TILE AND CERAMICS



B-5 BASE



B-6 BASE



B-5 CC. REV.



B-5 CX. REV.



F-4 CAP



F-4 CAP  
CX. REV.



F-4 CAP  
CC. REV.



F-4 BASE



F-4 BASE  
CC. REV.



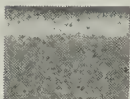
F-4 BASE  
CX. REV.



B-6 CC. REV.



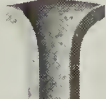
B-6 CX. REV.



CERAMIC  
BEAD



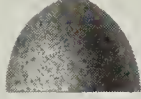
BEAD  
CX.  
REV.



BEAD  
CC.  
REV.



F-14 BEAD



F-14 BEAD  
CX. REV.



F-14 BEAD  
CC. REV.



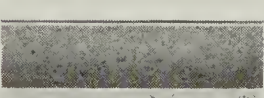
CERAMIC  
COVE



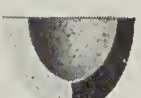
COVE  
CC.  
REV.



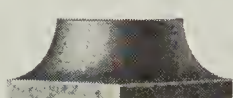
COVE  
CX.  
REV.



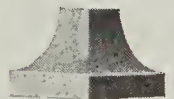
F-14 COVE



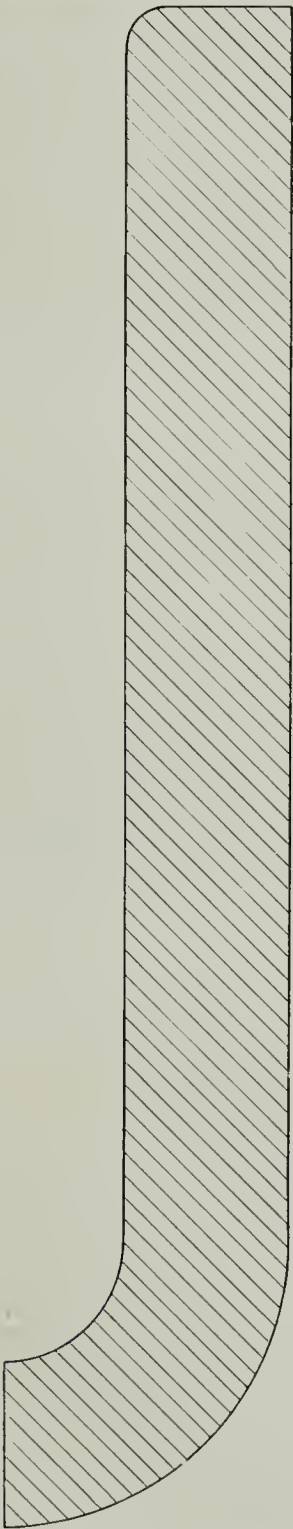
F-14 COVE  
CC. REV.



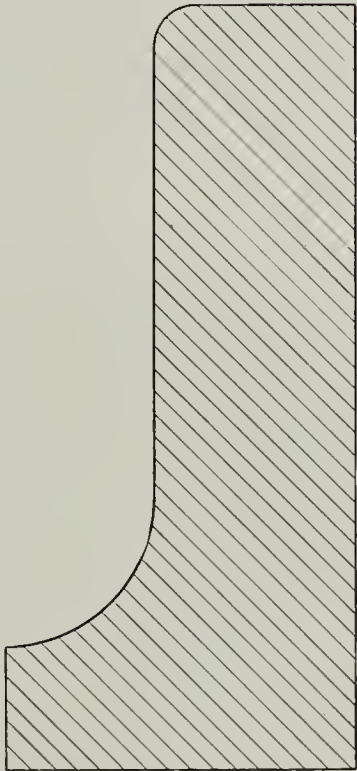
F-14 COVE  
CX. REV.



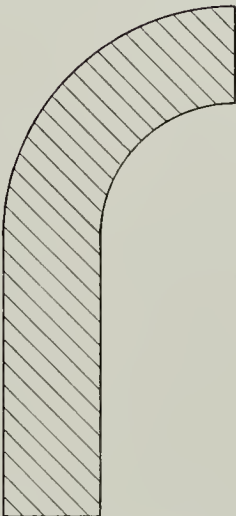
F-14 COVE  
CX. REV. SQ.



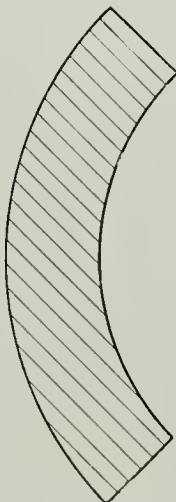
B-5



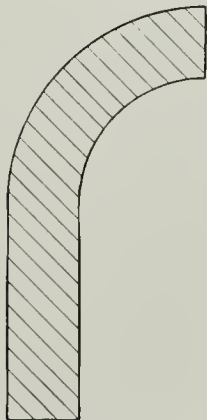
B-6



F-4



F-14

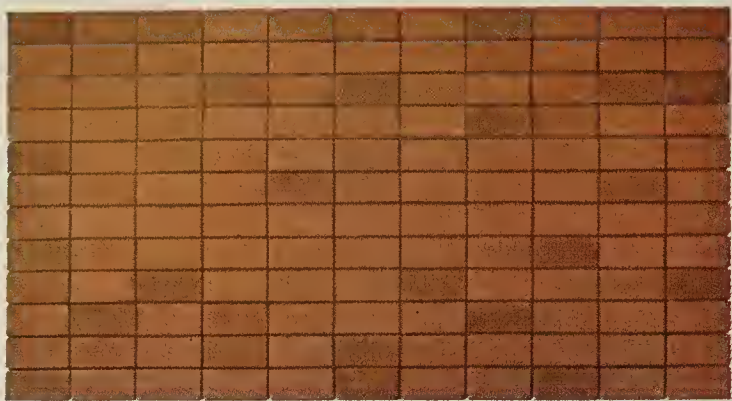


CERAMIC  
COVE  
AND  
BEAD

SECTIONS FULL SIZE—ELEVATIONS ONE-QUARTER FULL SIZE

# FLINT TILE AND CERAMICS

## FIELD PATTERNS



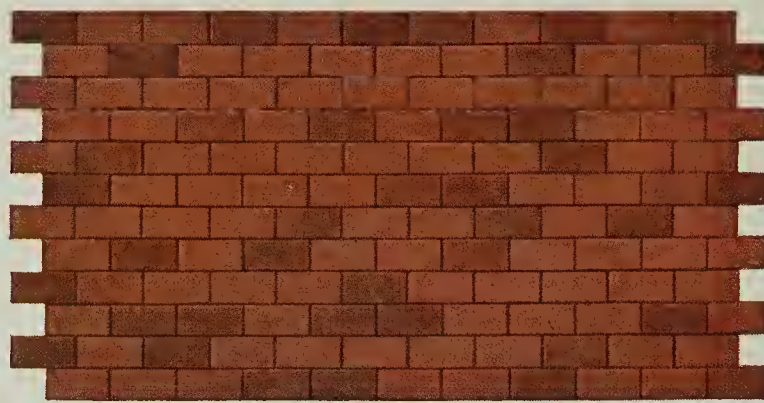
101



110



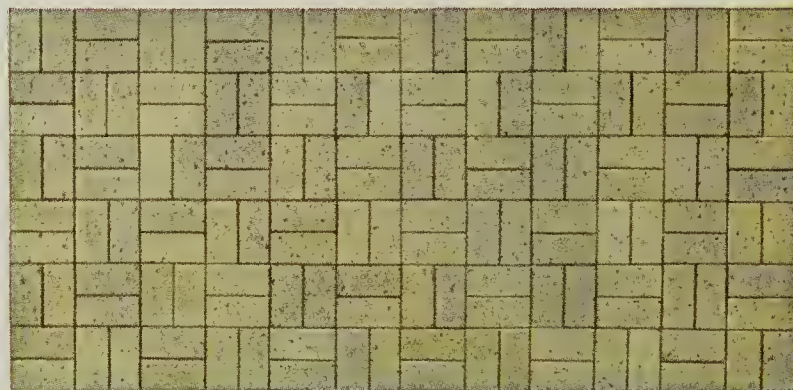
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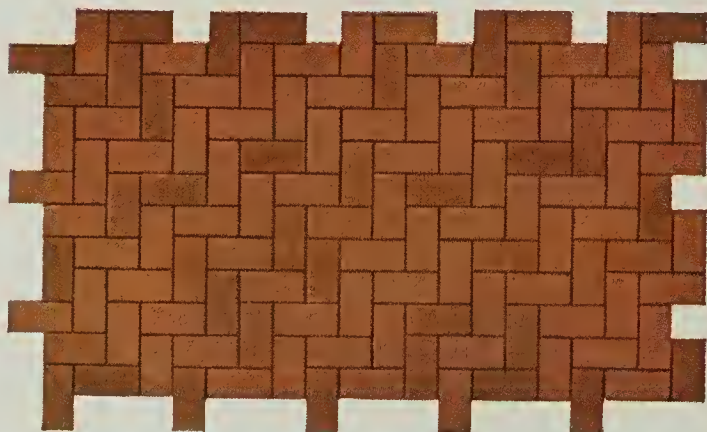
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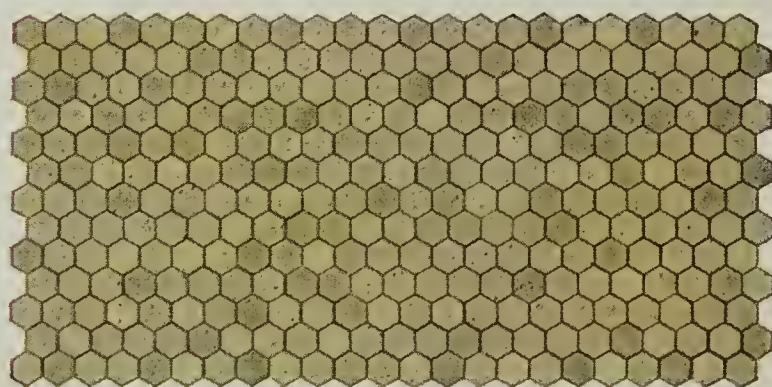
114



115



119



112

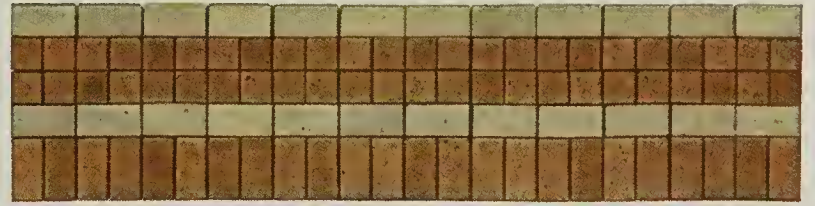
The numbers indicate pattern, not color. Each pattern may be had in any of the colors illustrated, or any combination of them.

# FLINT TILE AND CERAMICS

## BORDER PATTERNS



149



128



156



160



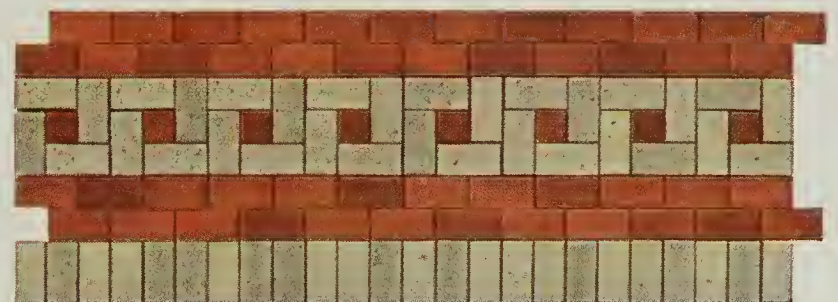
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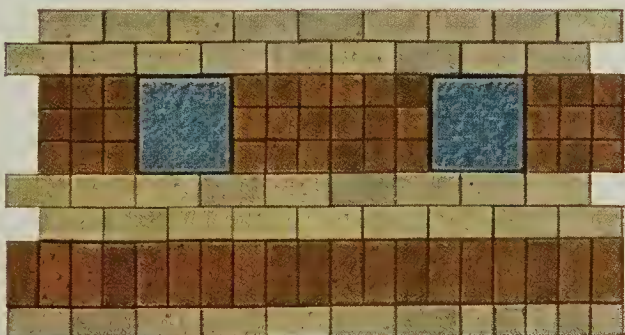
222



100



107



102



161

The numbers indicate pattern, not color. Each pattern may be had in any of the colors illustrated, or in any combination of them.



An apartment house lobby in New York City. The pavement in Grueby sand gray is enlivened with black inserts which bring out the delicate shade variations of the body, and effect a floor of simple yet most tasteful character.

The basement of the American Circle Building, New York City, is one of the main exits from the Columbus Circle Station of the subway, and although installed in 1914, and subject to the heaviest traffic, the Grueby sand gray floor shows not the slightest sign of wear.



An automobile show room in Philadelphia in which the Grueby sand gray and Holland brown one-inch hexagons are used in alternating squares of eighteen inches. This treatment combines the lower cost of the small ceramic tile with the greater restfulness of a large unit for the checker board pattern.



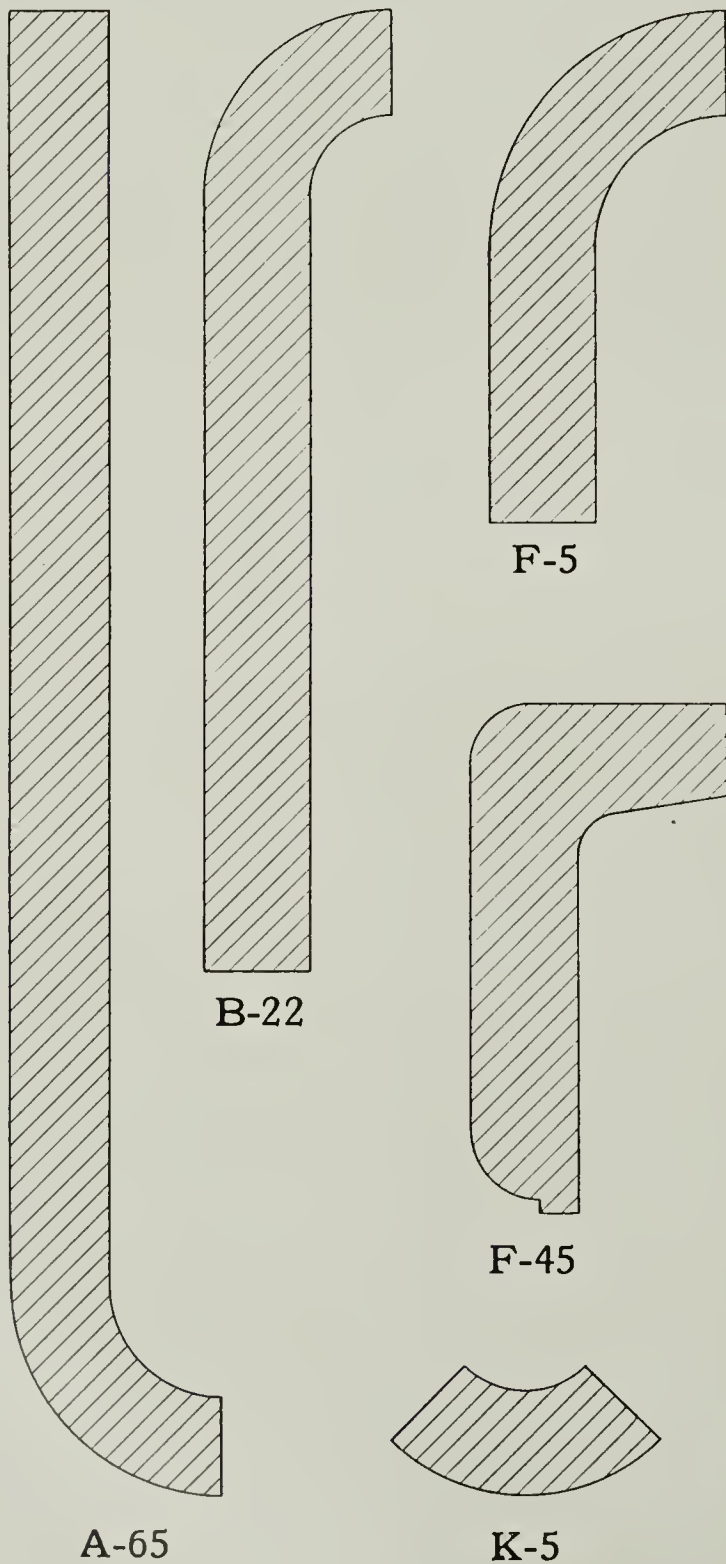
The non-slipping feature of Grueby sand gray makes it particularly suitable for the runways about pools, minimizing, as it does, the chance of accident. It is so used in the pool room of the Heckscher Foundation for Children, New York City.

# GRUEBY-FAIENCE

## BUFF DUST BODY COLOR 309

PATTERN	SIZE
Plain Tile . . . . .	4x4
A-65. Inglaze or Outglaze . . . . .	6x6
B-22. Inglaze or Outglaze . . . . .	4x4
F-5. Inglaze or Outglaze . . . . .	6x2
F-45. Cap . . . . .	6x2
K-5. Inglaze or Outglaze . . . . .	6x1

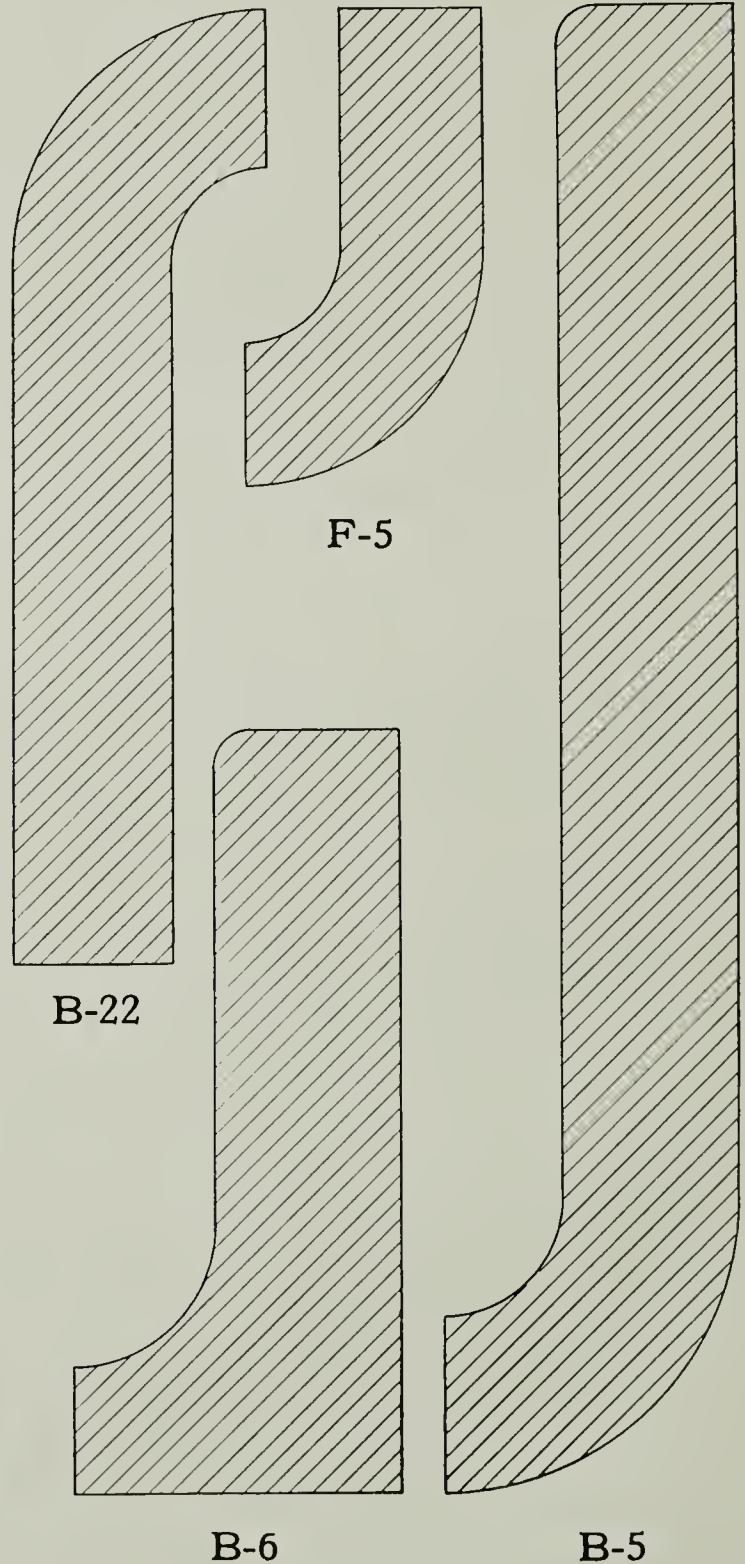
CONCAVE AND CONVEX ANGLES FOR ALL PATTERNS



## RED PLASTIC BODY ALL COLORS

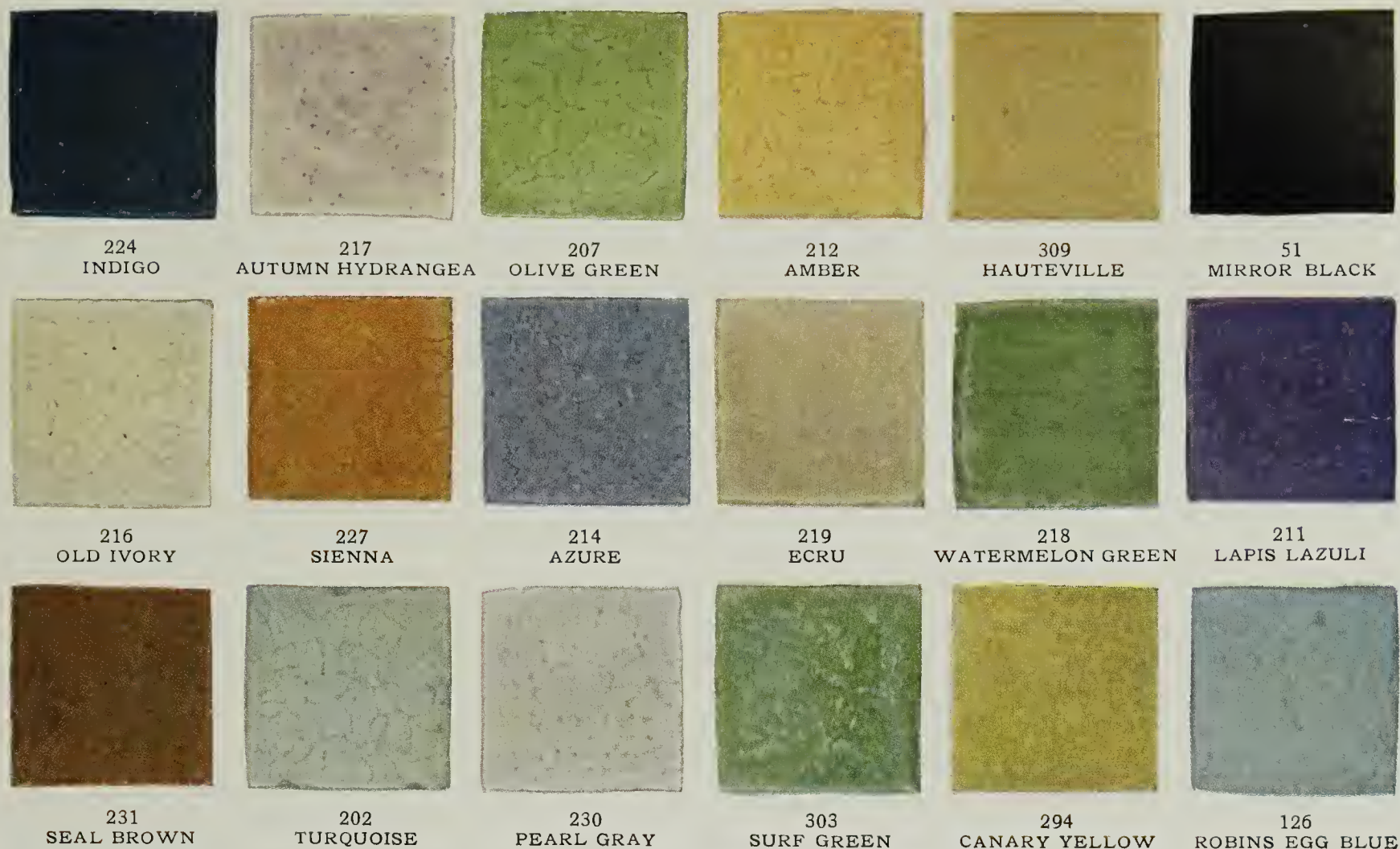
PATTERN	SIZE
Plain Tile . . . . .	4x4
A-65. Inglaze or Outglaze . . . . .	6x6
B-6. Base . . . . .	6x3
B-22. Inglaze or Outglaze . . . . .	4x4
F-5. Inglaze or Outglaze . . . . .	6x2

CONCAVE AND CONVEX ANGLES FOR ALL PATTERNS



FULL SIZE SECTIONS OF FAIENCE TRIM

## GRUEBY-FAIENCE



### STANDARD COLORS AND SHADES OF GRUEBY-FAIENCE

At the Paris Exposition in 1900, Grueby-Faience was awarded two gold medals, the highest honor possible for a first exhibition.

In making their award, the judges said, "Grueby colors are noted, not only for their depth, but for their delicate texture, which gives a restful, lasting interest and pleasure. The greens are like the skin of a watermelon, the yellows like the skin of a pumpkin, and the more delicate colors not unlike the petals of a rose."

In choosing these similes the judges unconsciously emphasized the wax-like appearance of the Grueby glazes, a feature which distinguishes them from all other colored tile.

Burned at high temperatures, they are of practically unlimited durability, and years of use only mellow their soft beauty.

Many shades, each in slight variations, but each distinct in itself, give wide range for the harmonious blending of the various colors.

With the exception of the Hauteville, which has a buff, dust-pressed, straight-edged body, all the Grueby colors are applied to a red plastic bisque, not completely vitrified, but carried only to the point where durability is reached, but viscosity retained sufficient for firmness of grip and ease of application.

The slight irregularity of the plastic body gives the appearance of a hand-made tile and the pleasing effect of age.

The first Faience to be manufactured in America, the Grueby-Faience owes its character to a life-time of research and experimentation.

## GRUEBY-FAIENCE



ST. MATTHEW

Here are illustrated the four Apostle tile, which are manufactured in the eight-inch size only; and below is shown one of the Grueby-Faience panels in the Cathedral of St. John the Divine, New York City.

Grueby-Faience has been found particularly appropriate for church pavements, where, in addition to its beauty and permanence, it may attach, also, a definite symbolic significance.

Naves and transepts are preferably in reds and browns, the more earthly colors, giving way to the greens and blues and gold as the chancel and altar are approached.

The wide range of color and design provided in Grueby-Faience makes it possible to carry out conceptions of the finest and most tasteful character.



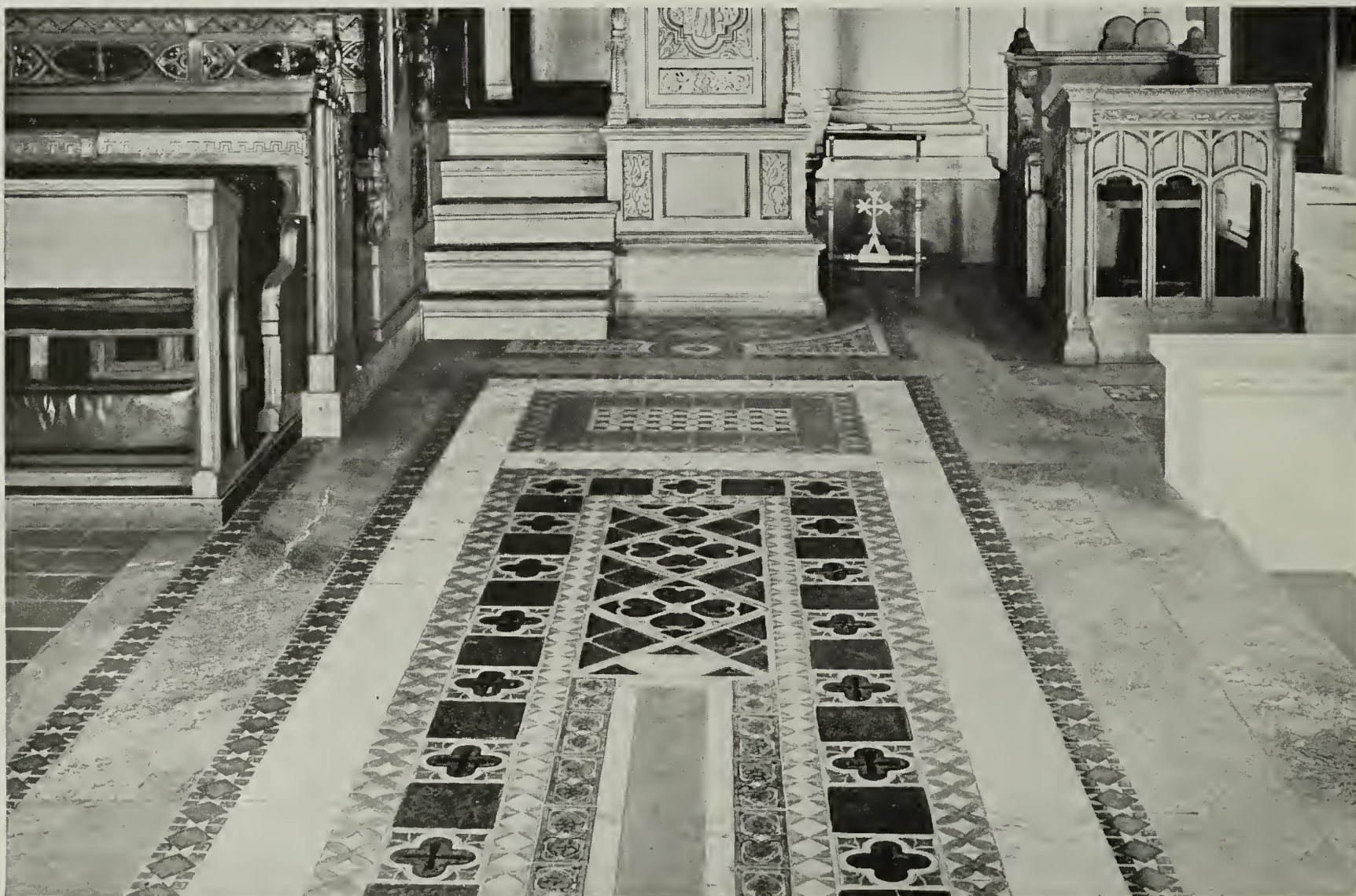
ST. MARK



ST. JOHN



ST. LUKE



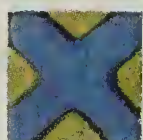
# GRUEBY-FAIENCE



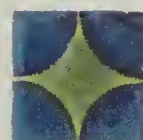
214



215



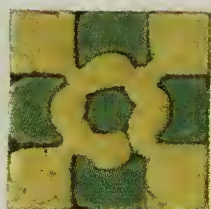
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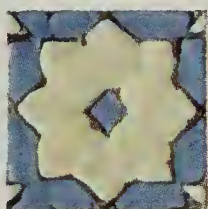
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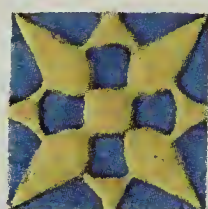
37



38



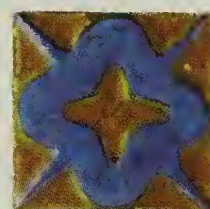
39



310



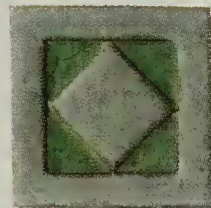
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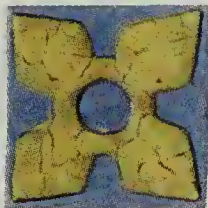
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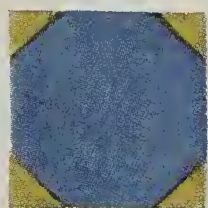
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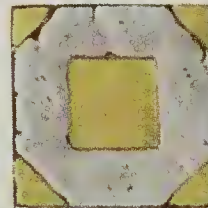
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326



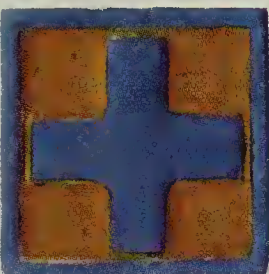
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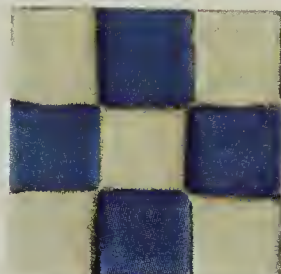
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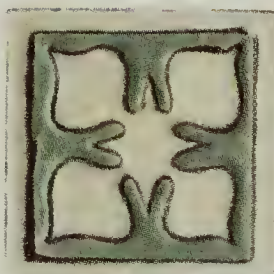
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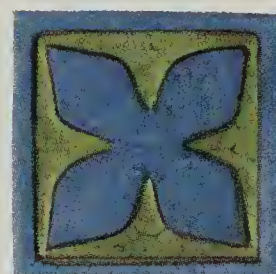
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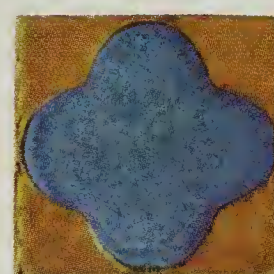
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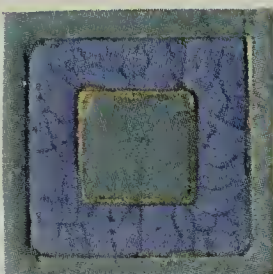
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470



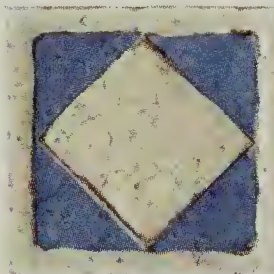
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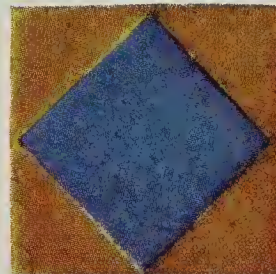
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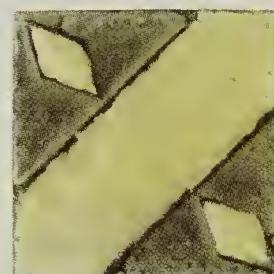
473



474



475



476



653



654



655



656



657



664



665

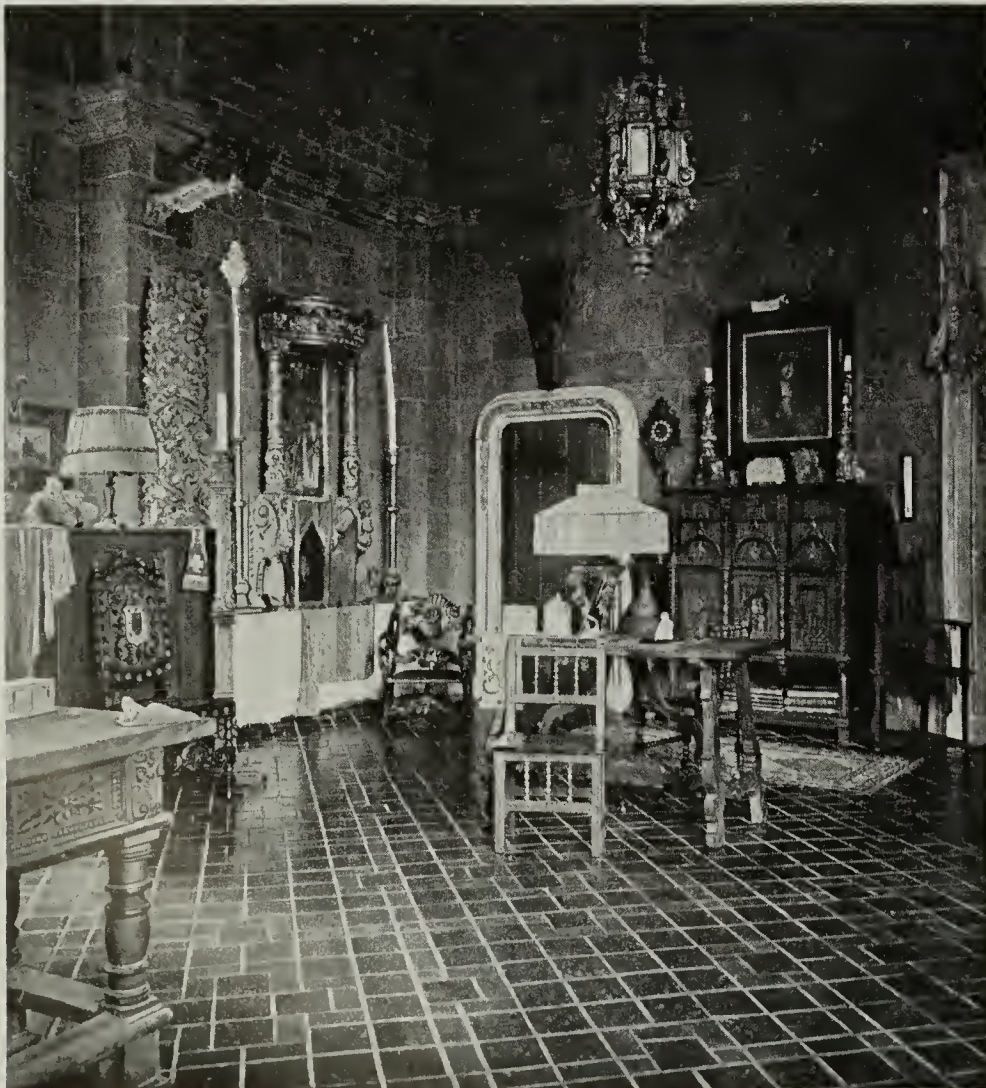


668

Above are illustrated a number of the Grueby-Faience decorative inserts in both the geometric and natural designs. If only one color of glaze is desired, it is applied to the depressed part of the tile, the raised portions showing the unglazed body, either brindle grey or red plastic. The first digit of each pattern number indicates the size in inches. These are manufactured in any combinations of the Grueby colors, but only in the sizes illustrated.



Grueby-Faience Grill Tiles for ventilation and for the enclosure of radiators are made in the two patterns here illustrated. The larger of these measures nine inches square, the smaller, six inches square. They are available in any of the colors in which the plain tiles are made.



This Grueby - Faience floor in two shades of gray is set in a random pattern of various shapes and sizes, showing how it may be decorative in itself.

But it is also a splendid background for rugs and furnishings, its rich colors having a quiet dignity that adds to, rather than detracts from, the effect of other decorations.

The wide range of colors in the Grueby-Faience makes it possible to carry out period rooms in perfect character, and the hand-made appearance of the tiles themselves enhance the effect by the illusion of age which they create.

## GRUEBY-FAIENCE

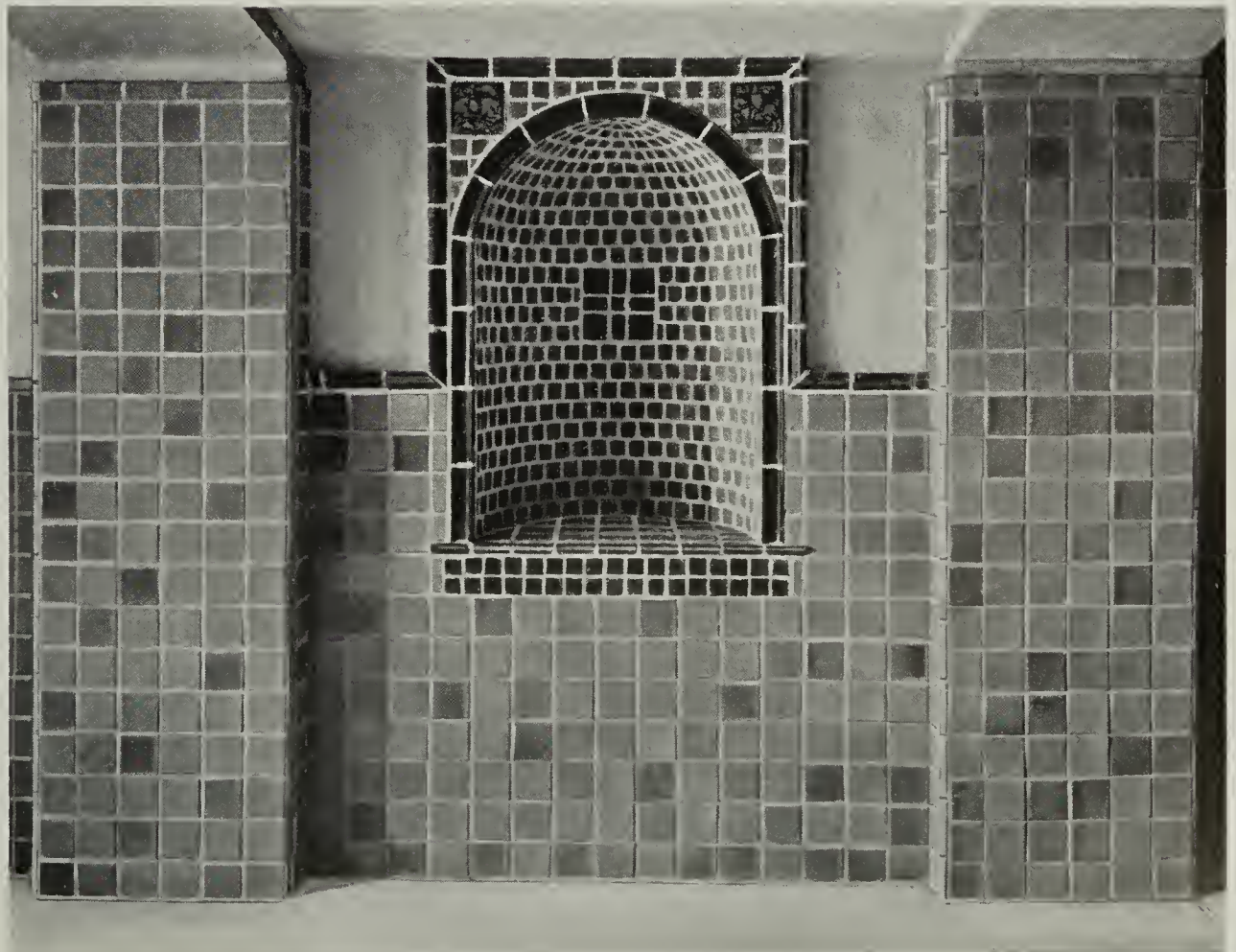


This kitchen, in the exhibition rooms of the Crane Company in Chicago, is in the Grueby-Hauteville, trimmed with the Chinese mirror black.

The Grueby-Hauteville, like the marble from which it takes its name, is characterized by the grained effect and by the delicate shade variations which give it a life and interest not found in any similar tile. Ranging from light browns to buff, its soft tones hold the warmth and cheerfulness of sunshine.

This Grueby-Faience niche in the entrance lobby of the Haverford Township School is a pleasing touch of color in the more neutral tones of the wainscot in Grueby-Hauteville.

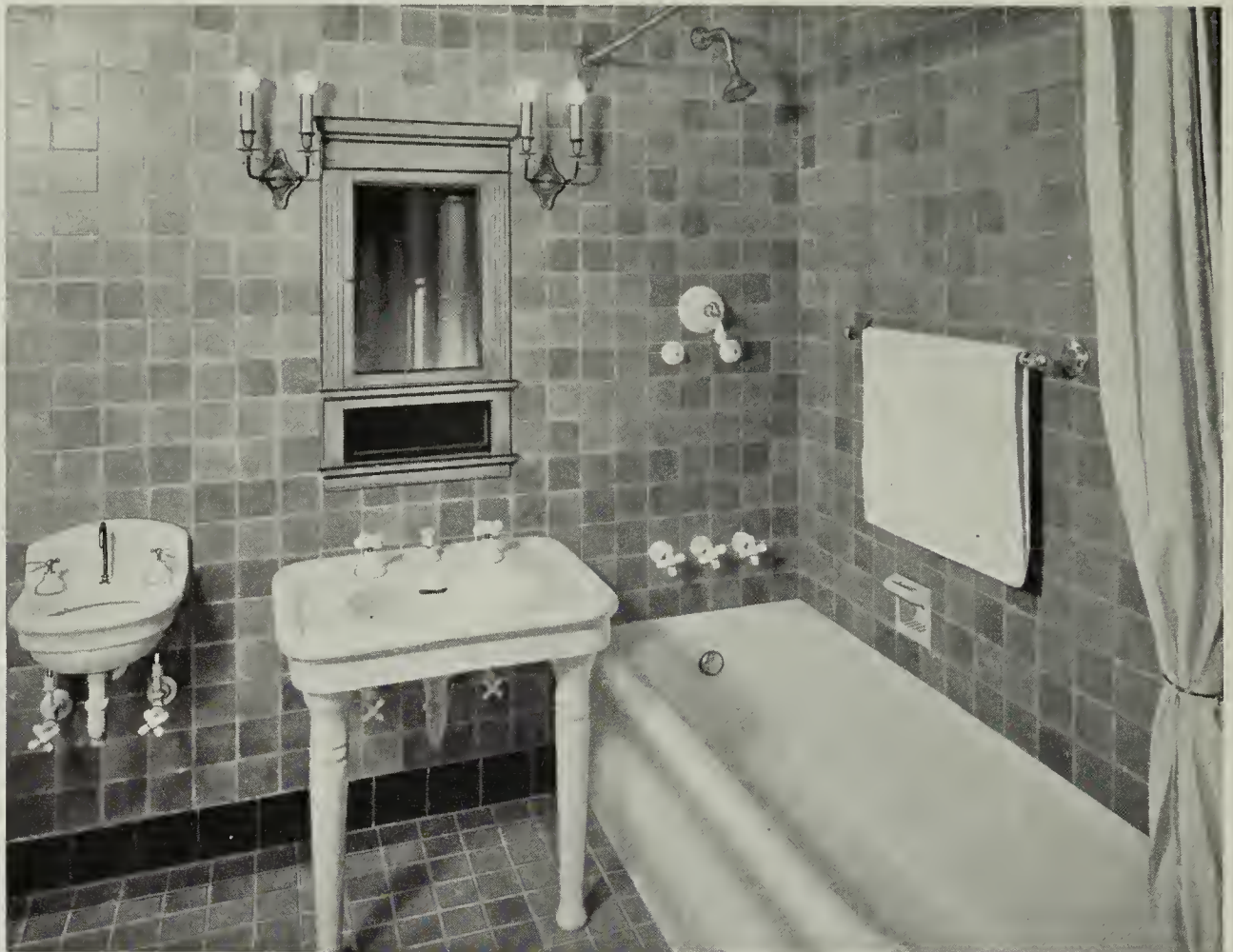
The Hauteville has been found particularly appropriate for schools, for its high glaze not only conserves a maximum of light but will not receive a pencil or other mark, and so gives always the appearance as well as the actuality of immaculate cleanliness.



## GRUEBY-FAIENCE

This Grueby - Faience bath, in the exhibition rooms of the Crane Company in Chicago, is a fine expression of the present day trend toward color. Retaining the perfect sanitation that has hitherto been the chief consideration, there is added the warmth of a delicate shade of lemon yellow, with base and trim in Chinese mirror black.

The additional expense of a Grueby-Faience installation is so relatively small that the bath should receive the same consideration as the other rooms of a fine home and be made equally expressive of individuality.



Lobby of the Alden Park Manor, Philadelphia. The floor and stairs are in variegated shades of brown, set at random; the base in Chinese mirror black.

## SATIN FINISH TILE



## SATIN FINISH TILE

The C. Pardee Works, in resuming the production of colored wall tile on a white bisque, has chosen for its palette the six satin finish colors, the white satin finish, and the bright black enamel, which are illustrated above.

This selection has been made in the belief that the range of these colors is sufficient for the most artistic treatments, and that being able to obtain them promptly from stock and to match one lot exactly with another outweighs any advantage of a great diversity of shades that cannot be had for prompt delivery or depended upon to match the sample from which the selection was made.

The trim tiles in these colors are made in any of the patterns illustrated on pages eight to thirteen of this catalogue, the more customary ones being carried in stock and the others made up promptly to order. Plain and decorated strips also can be had in any of these colors.

On the following page are shown the Satin Finish colors on a vitrified bisque for use in floors. The texture and shades of these glazes are the same as those of the wall tiles, so that the colors of one may be carried into the other.

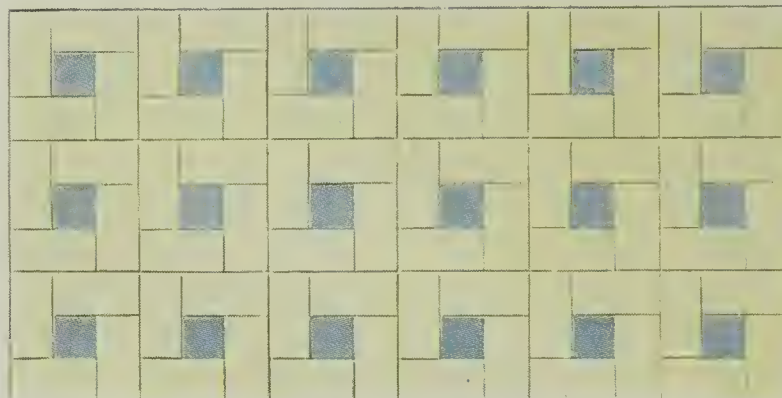
Bathroom fixtures of the same bisque as the tile and with the identical glazes are shown on page thirty-one. These patterns are carried in stock, but other patterns can be furnished where required.

Pardee Satin Finish Tile combines the delicacy of the pastel shades with the warmth of the deeper Faience colors.

# SATINVITS



PATTERN A



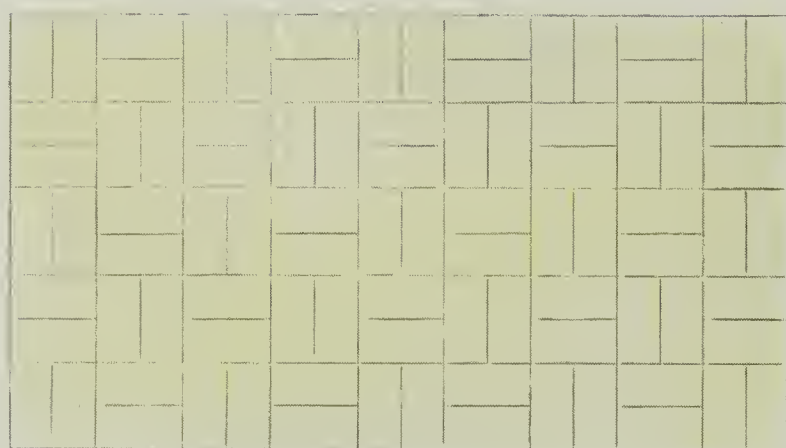
PATTERN B



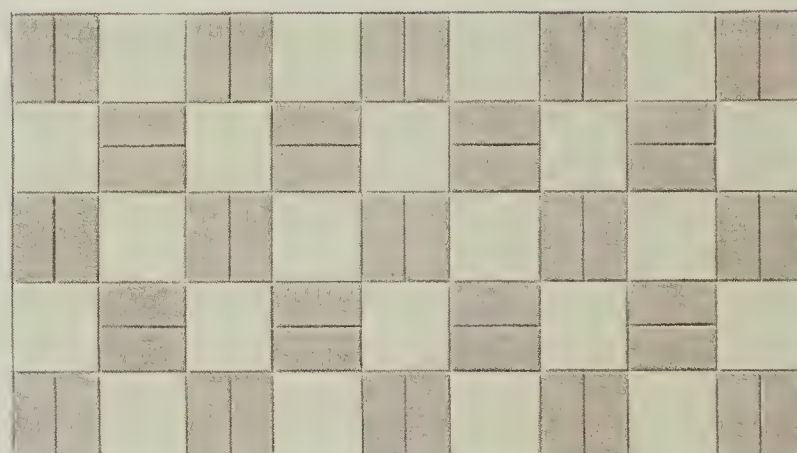
PATTERN C



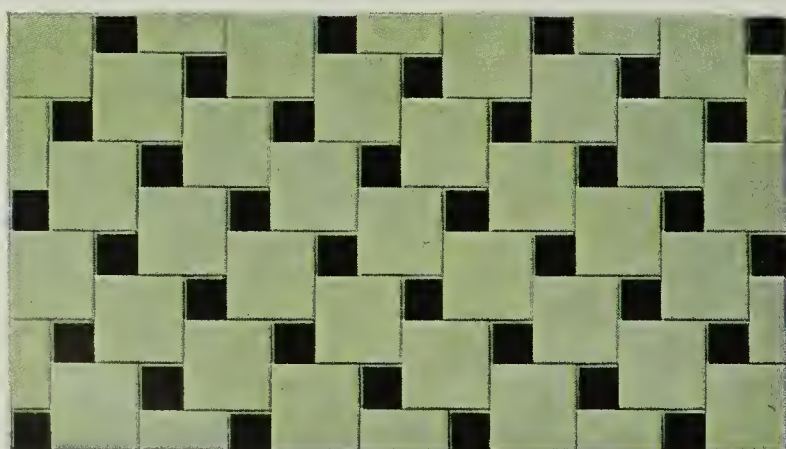
PATTERN D



PATTERN E



PATTERN F



PATTERN G

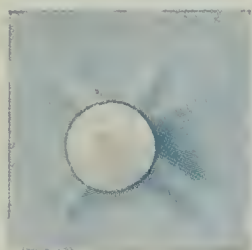


PATTERN H

The colors of Pardee Satinvits go together so harmoniously that they are particularly attractive in designs such as the suggestions given above, or any other combination of colors.

The units are made in  $4\frac{1}{8}$  inch squares to give a slightly larger joint in the floor than in the wall. The half and quarter tile measure  $4\frac{1}{8} \times 2$  and  $2 \times 2$ , and so permit a uniform size of joint when used together in pattern.

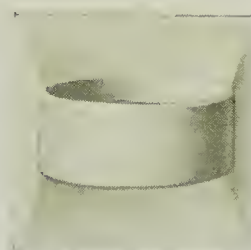
# SATIN FINISH FIXTURES



RD-24 4 1/4 x 4 1/4  
DOOR STOP



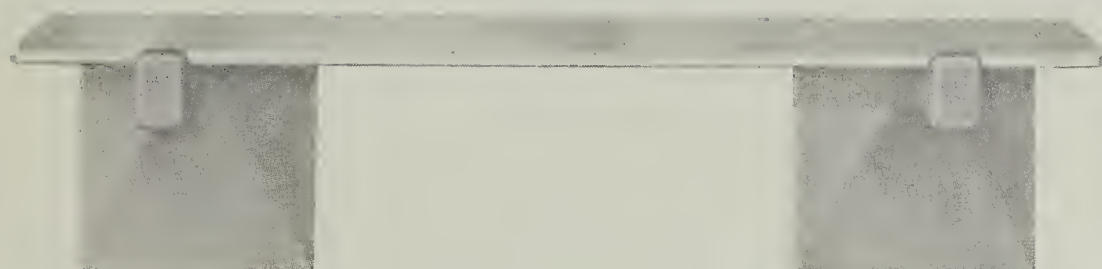
RD-18 4 1/4 x 4 1/4  
ROBE HOOK



RD-14 4 1/4 x 4 1/4  
TUMBLER HOLDER



RD-27 4 1/4 x 4 1/4  
SOAP HOLDER



RD-19 4 1/4 x 4 1/4  
SHELF BRACKET



RD-17 4 1/4 x 4 1/4  
TOOTH BRUSH HOLDER



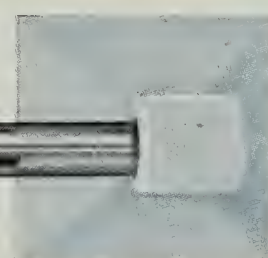
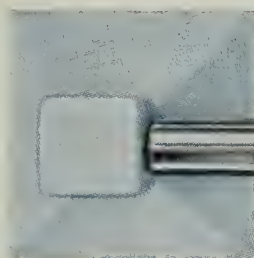
RD-15 4 1/4 x 4 1/4  
SOAP HOLDER



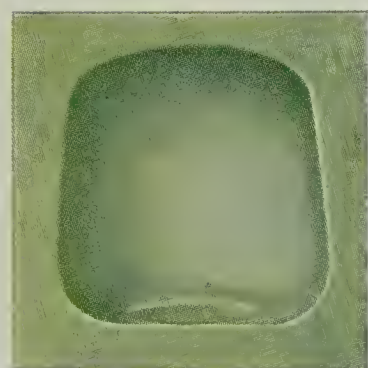
RD-29 4 1/4 x 4 1/4  
POST FOR SQUARE BAR



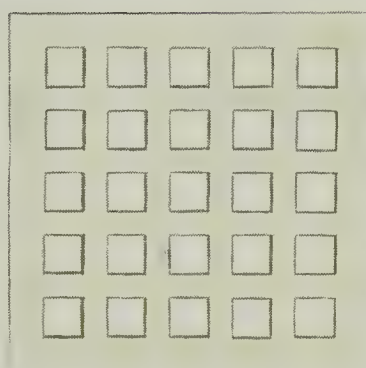
RD-16 4 1/4 x 4 1/4  
POST FOR ROUND BAR



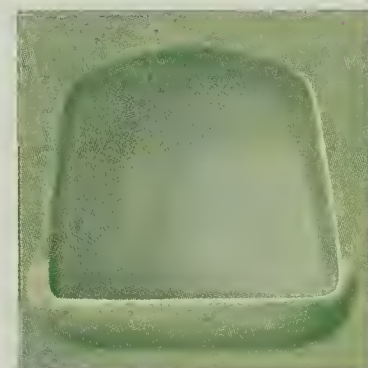
RD-30 4 1/4 x 4 1/4  
LIGHT FIXTURE



RD-8 6 x 6  
TUMBLER HOLDER



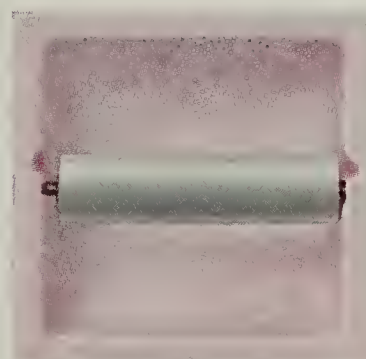
RD-57 6 x 6  
RADIATOR GRILL



RD-25 6 x 6  
SPONGE HOLDER



RD-21 6 x 6  
SOAP AND GRAB

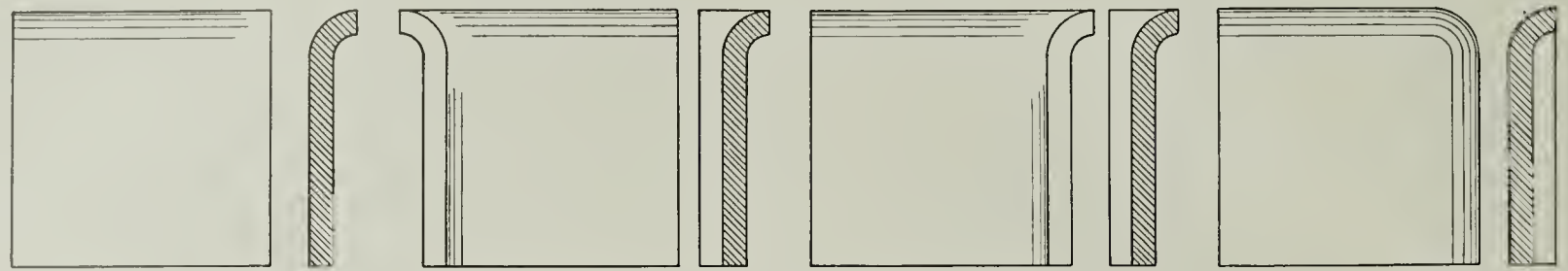


RD-11 6 x 6  
ROLL PAPER HOLDER



RD-22 6 x 6  
SHEET PAPER HOLDER

# ROYAL-DELFT FAIENCE

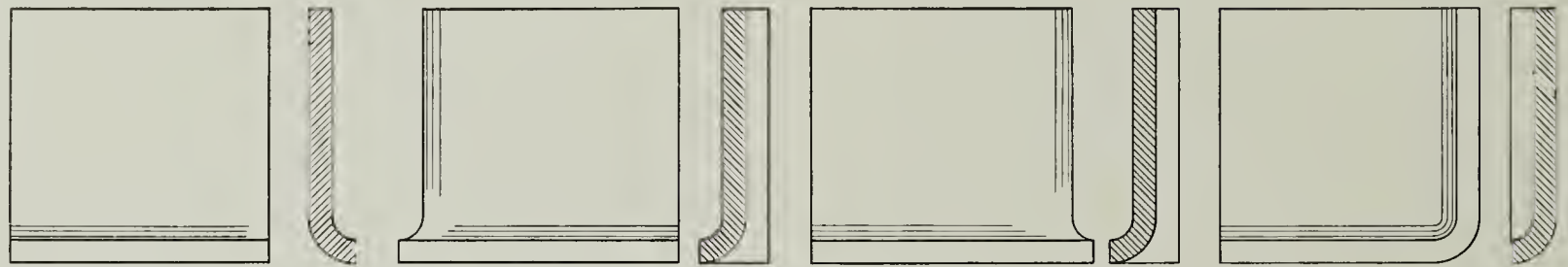


HO-CAP

O-CAP CC. R.

P-CAP CC. L.

JO-CAP CX. REV.



HI-BASE

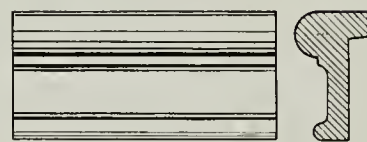
M-BASE CX. R.

N-BASE CX. L.

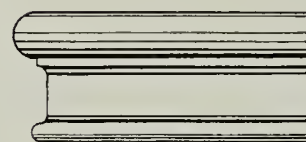
JI-BASE CC. REV.



K-CAP VERT. REV.



REO



REO CX. R.



REO CC. REV.



REH



REK



PA



PC



PH-BEAD CC. RD.



PF-BEAD CC. SQ.



PEO-BEAD CX.



PEI-COVE CC.



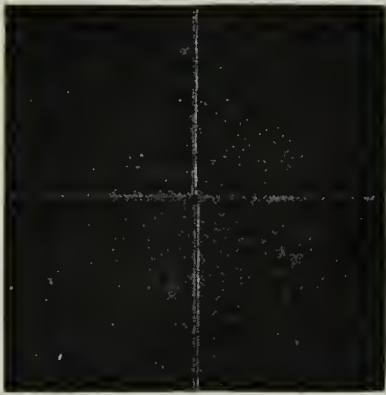
PJ-COVE CX.



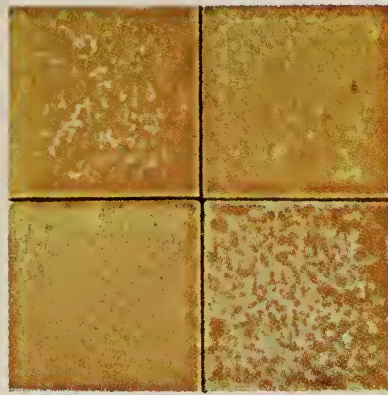
REL.

TRIM FOR ROYAL-DELFT FAIENCE—ONE-FOURTH ACTUAL SIZE

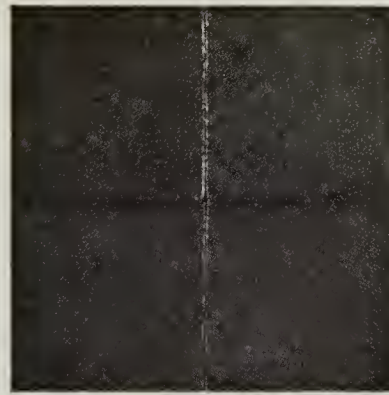
# ROYAL-DELFT FAIENCE



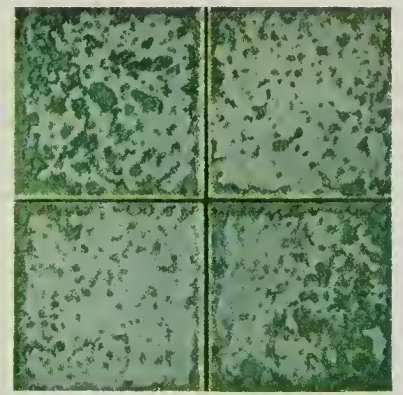
20594  
EBONY



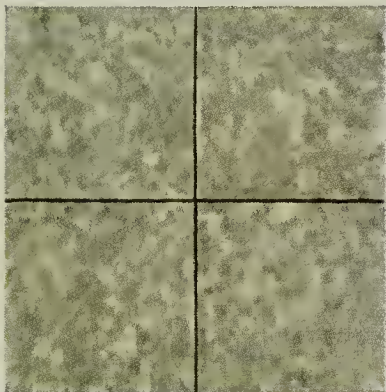
2821  
CRYSTAL ORANGE



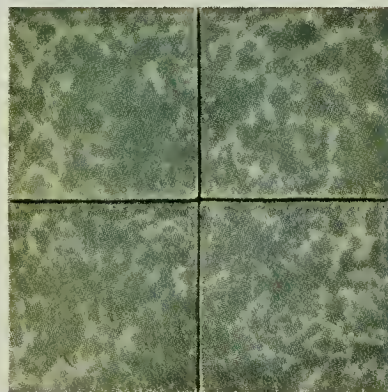
5746  
MOUSE GRAY



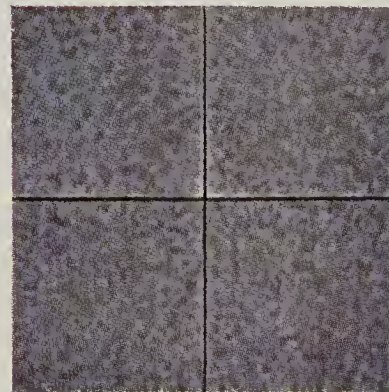
2811  
CRYSTAL GREEN



4179  
CLOUD GRAY



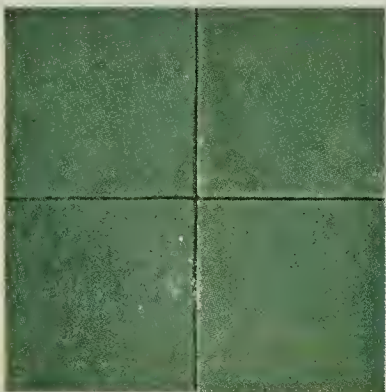
3755  
SEA GREEN



2699  
LILAC



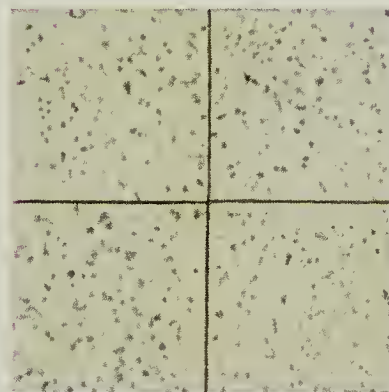
9738  
BROWN AGATE



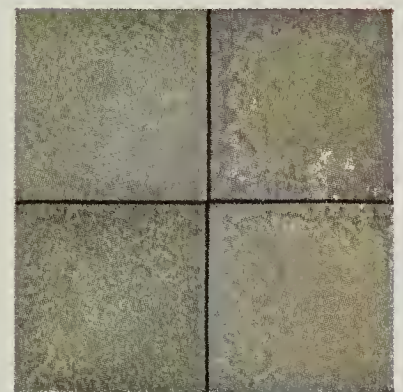
20239  
LINCOLN GREEN



20422  
OLD OAK



3138  
FAWN



10000  
IRIDESCENT



5000  
LUXOR RED



2237  
CRYSTAL WHITE



2653  
CRYSTAL BLUE



3000  
GOLD

STANDARD COLORS OF ROYAL-DELFT FAIENCE

## SORTING

The question of sorting the Royal-Delft Faience is one of pre-eminent importance on account of the variegation, both in shade and texture, which characterizes many of these tiles. Some variegation is present in the mottled or clouded glazes, but it is particularly prominent in the Old Oak and the Crystallized glazes, and only by the utilization of this characteristic is the beauty of these tiles fully exploited.

This may be done in three ways :

First. The tiles may be set promiscuously, which without doubt gives the most vivid effect, and is most appropriate for spaces of large dimensions.

Second. The tiles may be sorted and set so as to form a graduation of shades from dark at the bottom to light at the top. This form of application is to be recommended where the tiling is divided into small panels, and for pilasters.

Third. The tiles may be sorted and set according to color in panels or individual spaces which, considered by themselves, are of one and the same shade from top to bottom.

In some of the glazes there is a certain linear color effect, particularly in the Old Oak, and here it is best to give the texture a vertical position.

---

## SETTING

Royal-Delft Faience, in the ease and rapidity with which it can be set, is comparable only to the familiar domestic white glazed wall tile. Free from warpage and of a single exact size it is of as uniform a quality as any fired clay product can be.

It is manufactured chiefly in the four by four size, as this lends itself best to the creation of patterns, but it also may be had in six by nine, four by two, four by one, and two by two units.

The body of the tile is not vitrified but porous and so very easily cut to the odd shapes and sizes that may be necessary in fitting, being particularly workable when thoroughly soaked.

Before setting, the tiles should be immersed in clean water until absorption is complete then removed from the water and let stand, overnight if convenient, so that they cease to drip and will hold best.

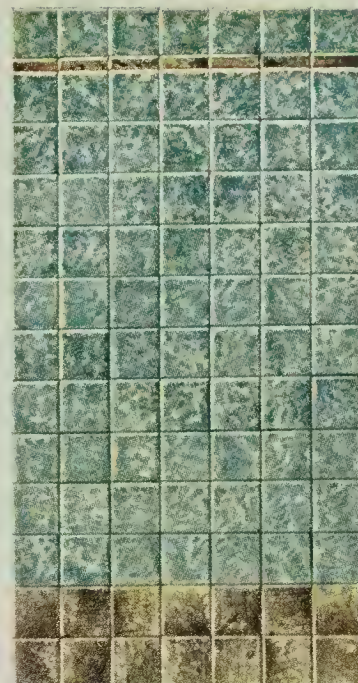
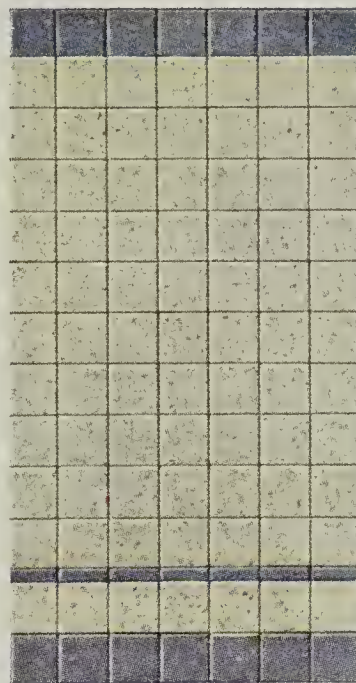
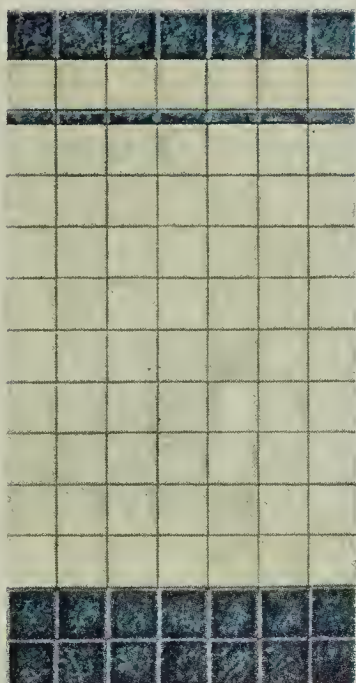
The single caution of great importance applies particularly to the crystallized glazes. With these the surface must be washed clean as each thirty or forty feet are set, as if the mortar is allowed to harden it will adhere and leave visible traces which no washing or brushing will efface without impairing the glaze.

These tiles are very attractive when set with joints of about an eighth of an inch but their nicety of size and line permits setting so compactly that the joints scarcely show, where this is preferred.

It is best not to fill up the joints but to leave them as open as possible until ready to grout. The minimum of sand should be used in the grouting mixture, and before rubbing this into the joints the whole surface of the tiling should be wet and kept so by alternating the operation as every twenty or thirty square feet are completed.

The grouting should now be let dry an hour or so and then the surface of the tiling should be rubbed clean with a towel, dry or moist, as the case may require, and the colors will come out bright and shining.

## ROYAL-DELFT FAIENCE

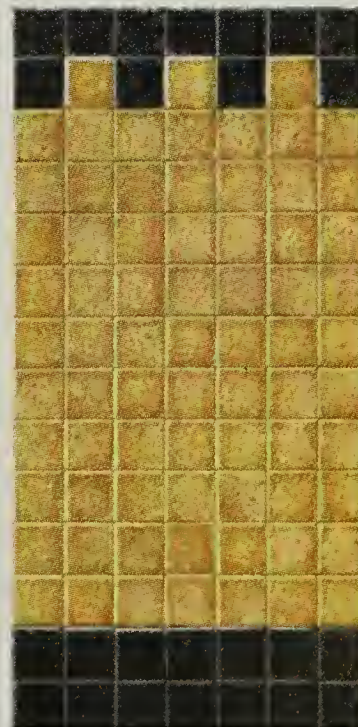
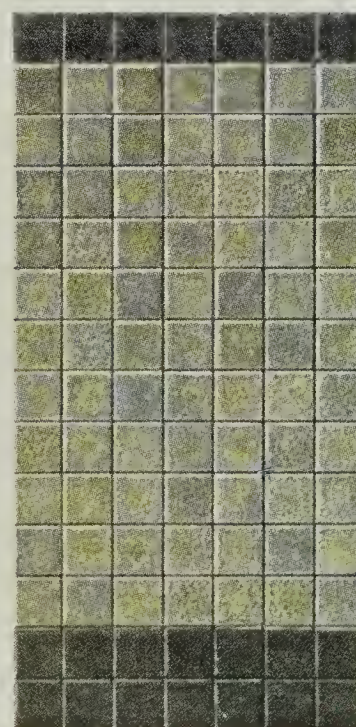
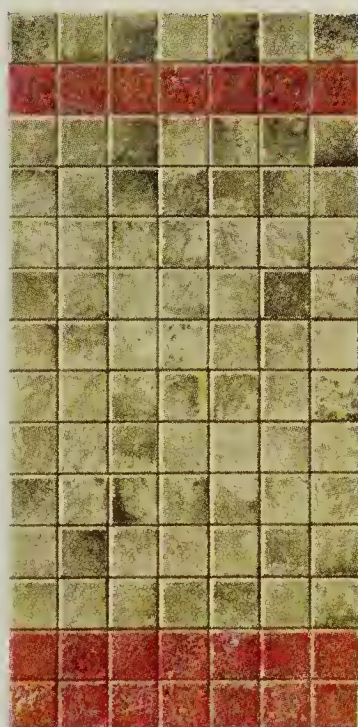
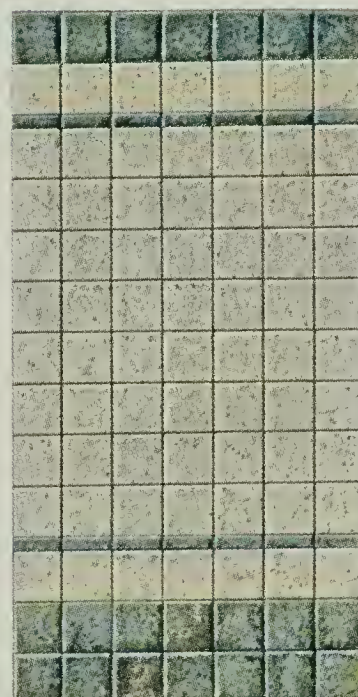


The outstanding feature of the Royal-Delft Faience is that these tiles are totally unlike any others, that they are unique and original, having been discovered and developed only by the factory which now manufactures them.

The gray-green iridescent is a particularly interesting one, and the crystallized glazes—the blue, orange, green and white—with a light and dark shade on each tile are unusually colorful.

The surrounding illustrations of wainscots portray as accurately as possible, other than by viewing the tiles themselves, the appearance of the various colors en masse.

The attempt has been made to place together those that make the more pleasing combinations and to suggest designs for their use.



# ROYAL-DELFT FAIENCE



C-1



C-2



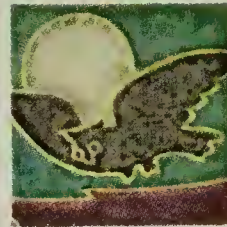
C-3



C-4



C-5



C-6



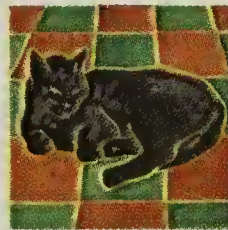
C-7



C-8



C-9



C-10



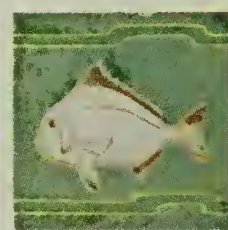
C-11



C-12



C-13



C-14



C-15



C-16



C-17



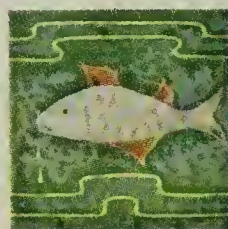
C-18



C-19



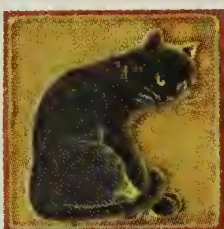
C-20



C-21



C-22



C-23



C-24



C-25



C-26



C-27



C-28



C-29



C-30



C-31



C-32



C-33



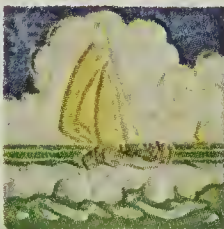
C-34



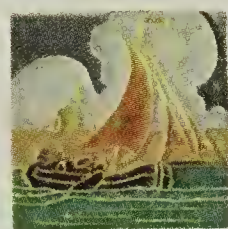
C-35



C-36



C-37



C-38



C-39



C-40



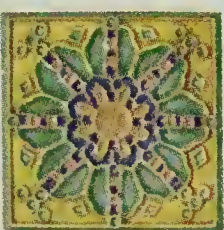
C-41



C-42



C-43



C-44



C-45



C-46



C-47



C-48



C-49



C-50



C-51



C-52



C-53



C-54



C-55



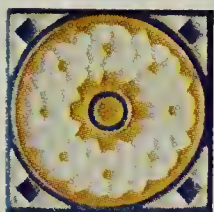
C-56

CLOISONNE DECORATIVE TILE  
APPROXIMATELY ONE-FIFTH ACTUAL SIZE

# ROYAL-DELFT FAIENCE



C-57



C-58



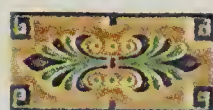
C-59



C-60



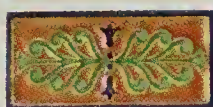
C-70



C-71



C-72



C-73



C-80



C-81



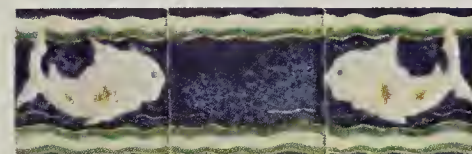
C-82



C-83



C-84



C-74

C-75

C-76



C-85



C-86



C-87



C-88



C-89



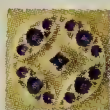
C-77

C-78

C-79



C-108



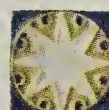
C-109



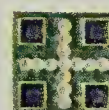
C-110



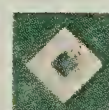
C-111



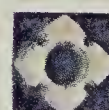
C-112



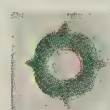
C-113



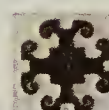
C-114



C-115



C-116



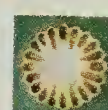
C-117



C-118



C-119



C-120



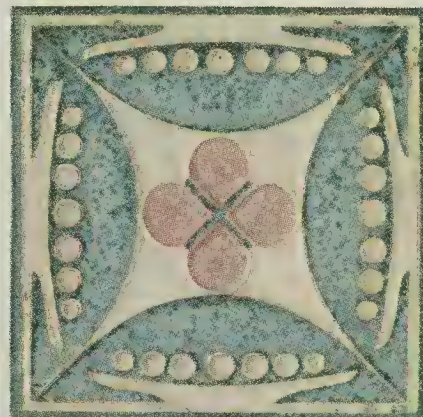
C-122



C-123



C-124



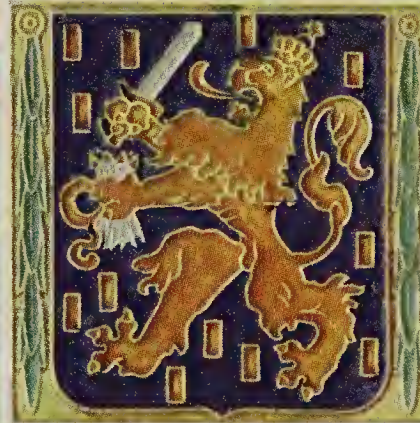
C-125



C-126



C-127



C-128



C-129



C-130



C-131



C-132



C-133

CLOISONNE DECORATIVE TILE  
APPROXIMATELY ONE-FIFTH ACTUAL SIZE

# ROYAL-DELFT FAIENCE



6



8



10



21



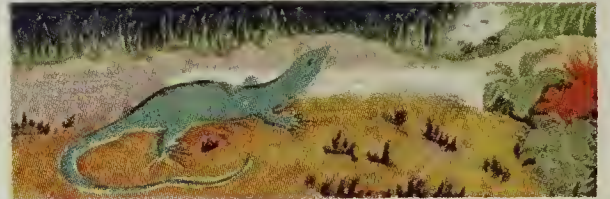
1



2



3



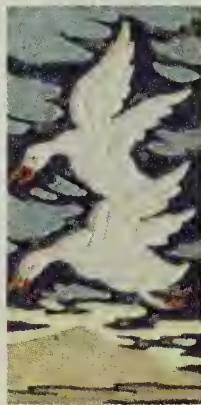
4



32



9



27



17



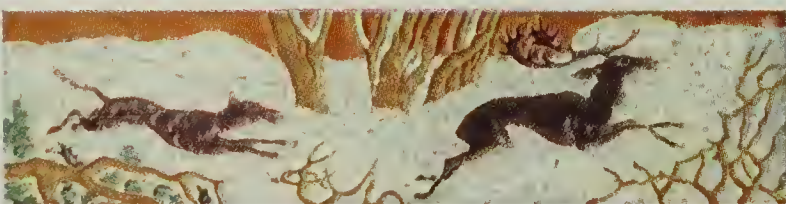
7



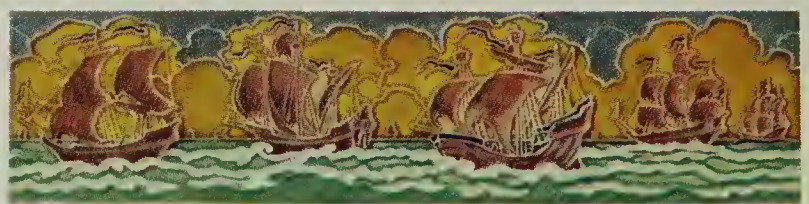
26



25



28



30

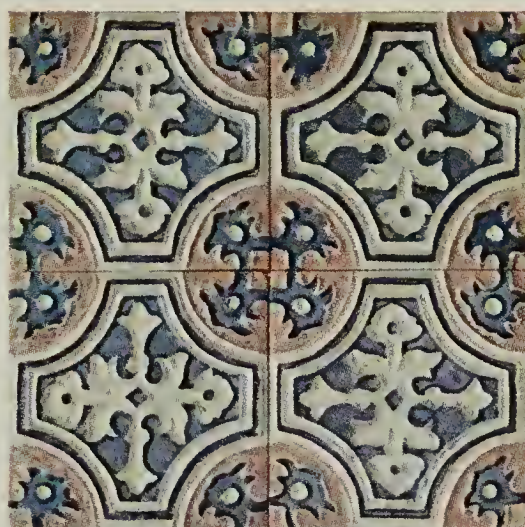
## CLOISONNE DECORATIVE PANELS

APPROXIMATELY ONE-FIFTH ACTUAL SIZE

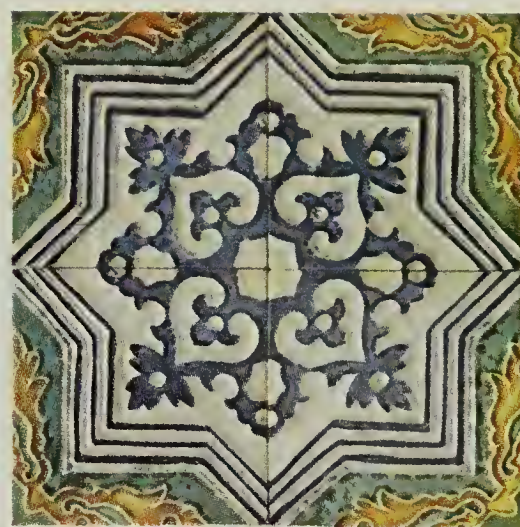
# MOORISH TILE



C-1001



C-1003



C-1002



C-1001

Many of the Royal-Delft glazes lend themselves, particularly in shade and texture, to these attractive Moorish designs. It will be noted that each of the patterns illustrated, except C-1003, forms in its repetition two quite distinct designs, although the color treatment of the individual tiles may be identical. Patterns C-1004, C-1005 and C-1006 measure 5¼ inches square, the other patterns measure 6 inches square.



C-1002



C-1004



C-1005



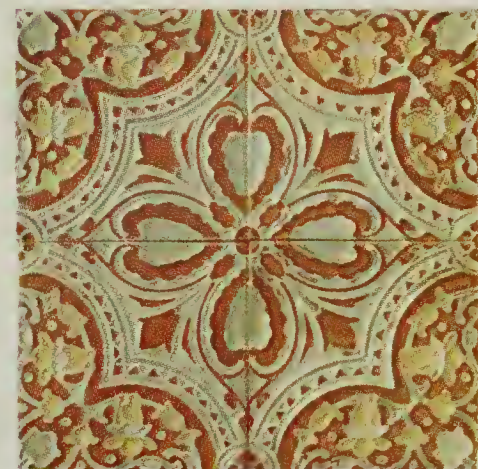
C-1006



C-1004



C-1005



C-1006



JESUS IS CONDEMNED TO DEATH



JESUS IS MADE TO BEAR HIS CROSS



JESUS FALLS THE FIRST TIME



JESUS MEETS HIS AFFLICTED MOTHER



THE CYRENIAN HELPS JESUS TO CARRY HIS CROSS

In the surrounding photographs are shown the fourteen Stations of the Cross. Of the beauty and consummate artistry with which these panels are executed only an imperfect idea can be given by the illustration in color on the page following, for they represent without doubt the very height of the ceramic art.

Painted with great delicacy of tone and accuracy of detail, they possess all the qualities of an oil painting and yet retain permanently their fine, deep colors. These panels are executed only upon definite order and may be obtained only during the life of the artist, but an original may be seen in the New York Exhibition Rooms. Ecclesiastic in subject, they are particularly suited for religious memorials.



VERONICA WIPES THE FACE OF JESUS



JESUS FALLS THE SECOND TIME



JESUS SPEAKS TO THE WOMEN OF JERUSALEM



JESUS FALLS THE THIRD TIME



JESUS IS STRIPPED OF HIS GARMENTS



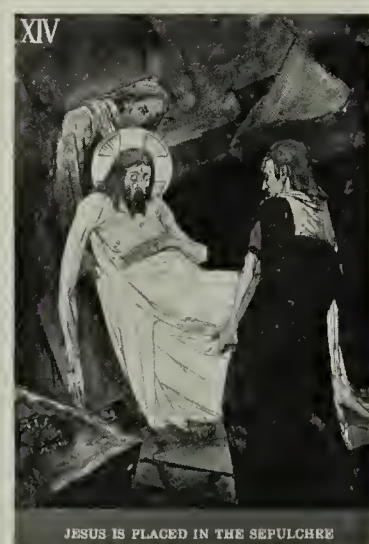
JESUS IS NAILED TO THE CROSS



JESUS DIES ON THE CROSS



JESUS IS TAKEN DOWN FROM THE CROSS



JESUS IS PLACED IN THE SEPULCHRE

## THE STATIONS OF THE CROSS



ONE-THIRD ACTUAL SIZE

# ROYAL-DELFT FAIENCE



TIGER  
4 1/8" x 4 1/8"



BEAR  
4 1/8" x 4 1/8"

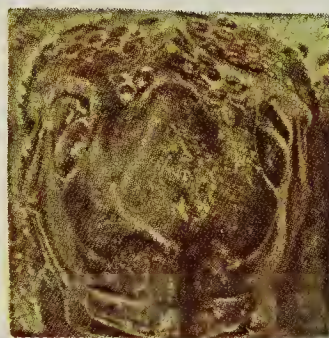
Here are illustrated in full face and profile a number of masks which are perforated for use particularly as fountain heads.

Made of highly fired plastic clay and glazed, they are equally as suitable for exterior as for interior installations.

These may be had in any of the standard colors of Royal-Delft Faience.



DOLPHIN  
8 1/4" x 8 1/4"



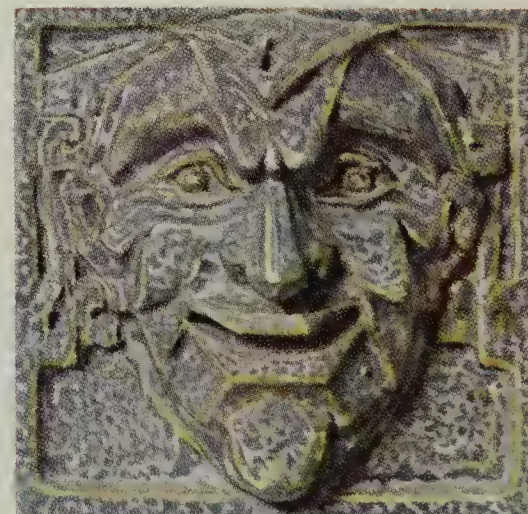
DOLPHIN  
4 1/8" x 4 1/8"



FISH  
4 1/8" x 4 1/8"



FAUN A  
6 1/2" x 6 1/2"



FAUN B  
6 1/2" x 6 1/2"

## ROYAL-DELFT FAIENCE



I. Bath in a private residence in Los Angeles, California. The wainscot is in the Crystal Orange trimmed with the Crystal Green.

II. Bath in the Kenilworth Apartments in Philadelphia, Pa. The wainscot is in the Faun enlivened with strips of Sea Green. The floor is of unglazed ceramics in a basket pattern of green with buff dots.

III. Corridor in an office building in Tampa, Florida. The wainscot is in the Faun, with cap and base of the Old Oak.



IV. Bath in a private residence in White Plains, New York. Both the floor and wainscot are in the Iridescent tile trimmed with Ebony.



# ROYAL-DELFT FAIENCE



I. Bath in a private residence in North Caldwell, New Jersey. The floor is of Grueby-Faience in Lapis Lazuli. The wainscot is in the Royal-Delft Faience, the Crystal Orange trimmed with Crystal Blue.



II. Wash room in an office building in Los Angeles, California. The floor is of Grueby Sand Gray ceramics, the wainscot of Faun trimmed with Ebony.

III. Bath in a private residence in Santa Monica, California. Both floor and wainscot are in the Crystal White enlivened with strips of color and Cloisonne decorative tiles.

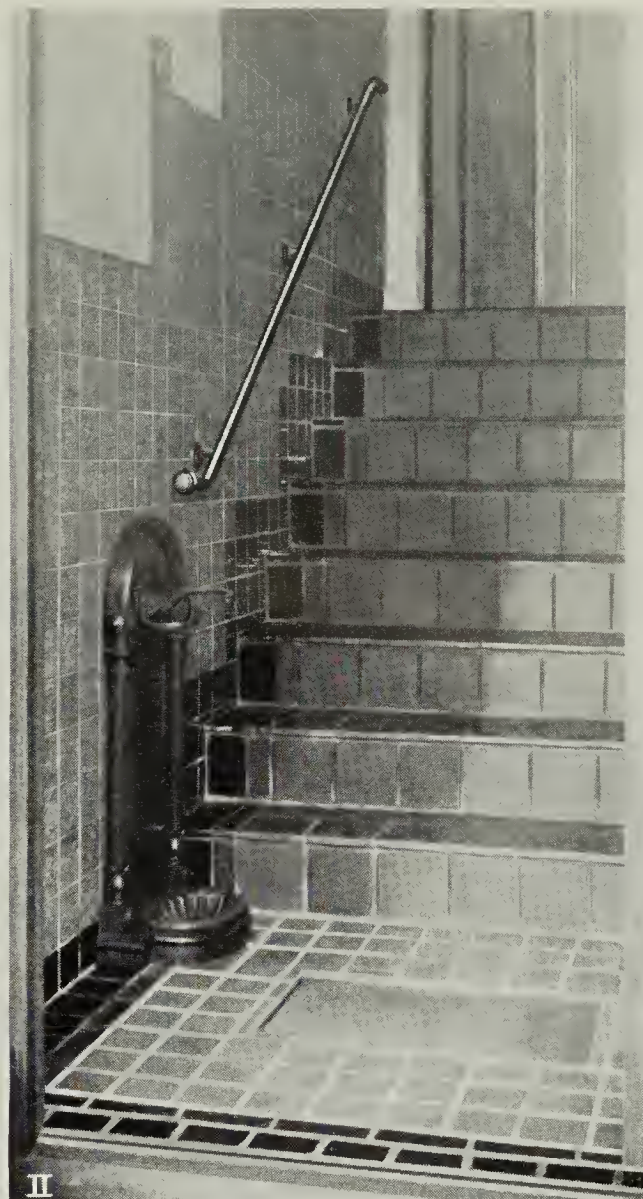


IV. Bath in a private residence in North Caldwell, New Jersey. The floor is of Grueby-Faience in Sea Green, the wainscot of the Royal-Delft Surf Green.

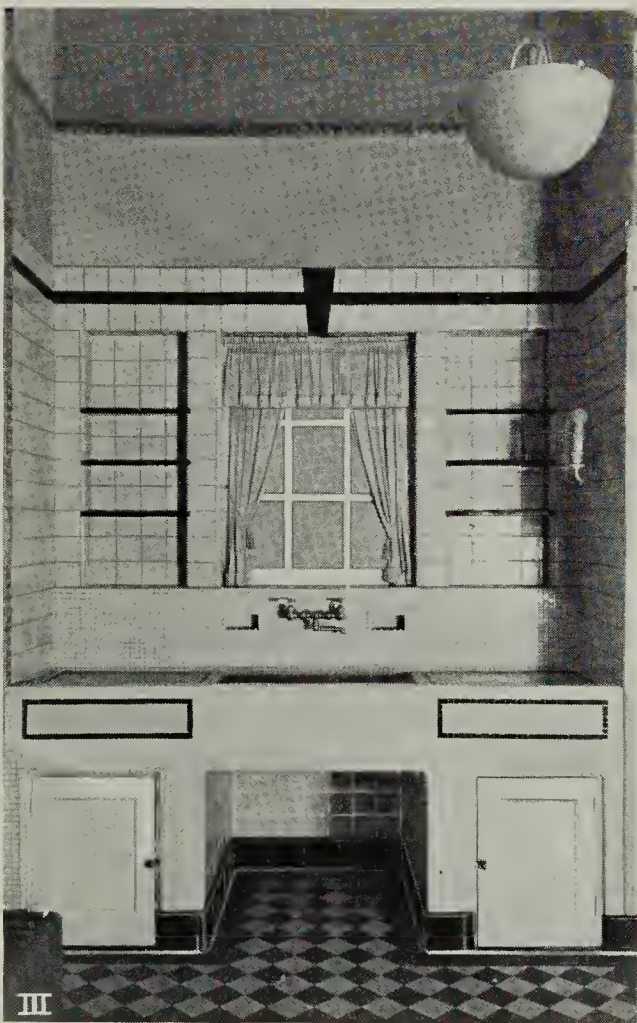
## ROYAL-DELFT FAIENCE



I. Bath in private residence in Scarsdale, N. Y. The wainscot is in the Royal-Delft Crystal Orange.

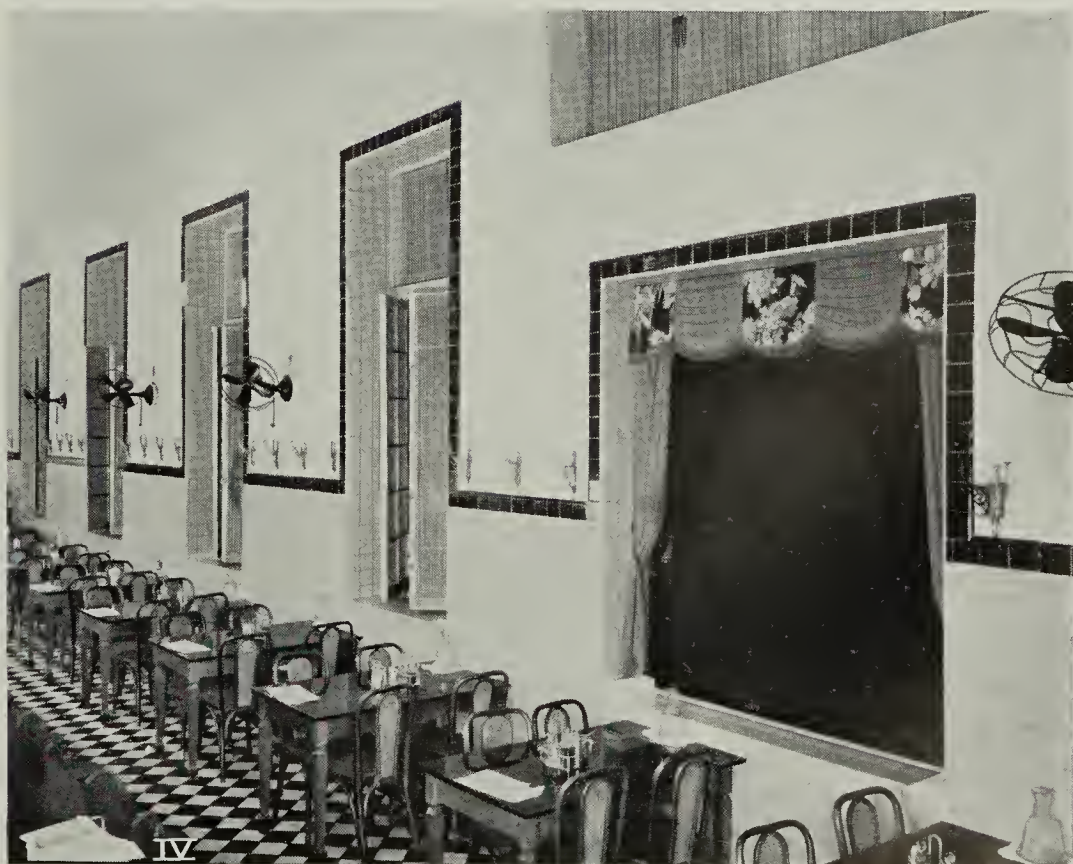


II. Entrance lobby and stairway of private office in New York City. The wainscot is in Royal-Delft Crystal Green, the stairs in Grueby-Faience Watermelon Green and Chinese Mirror Black.



III. An interesting treatment for kitchens. The sink is lined with glazed ceramics. The wainscot is in the Royal-Delft Faun.

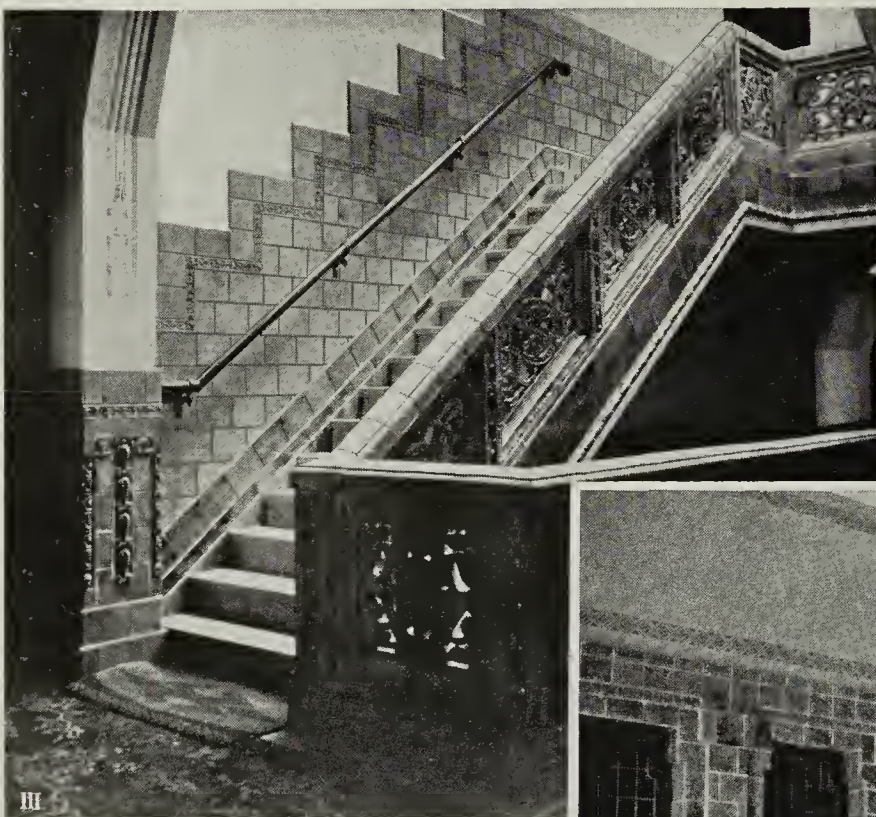
IV. A restaurant in Tampa, Fla. The wainscot is in Royal-Delft Faun trimmed with Ebony.





I. Hearth and Mantel in the Hague exhibition rooms, showing at the right a panel of the Moorish tiles.

II. Front facade of the Ecole des Beaux Arts, Tourcoing, France; an exterior in the Heraldic colors on a background of gold.

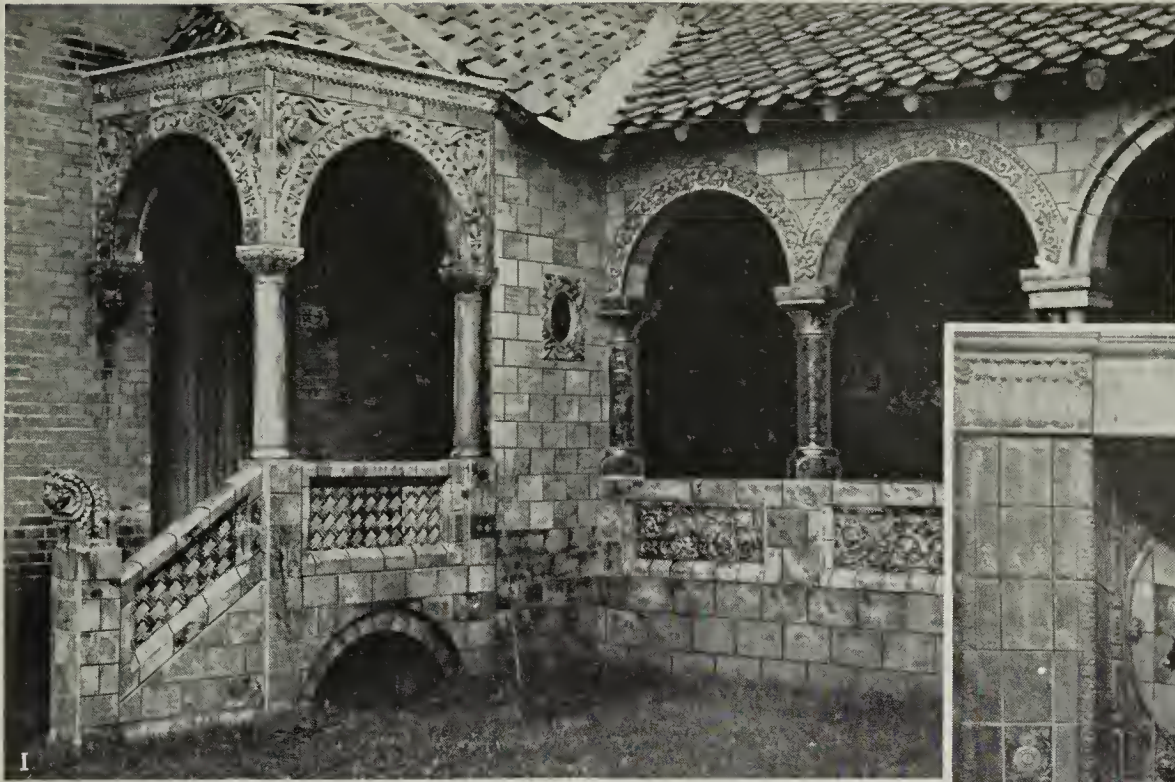


III. Stairway and balustrade of club building in Rotterdam executed in the Delft gray.

IV. A banking room at the Hague, executed in soft greens.



## ROYAL-DELFT FAIENCE

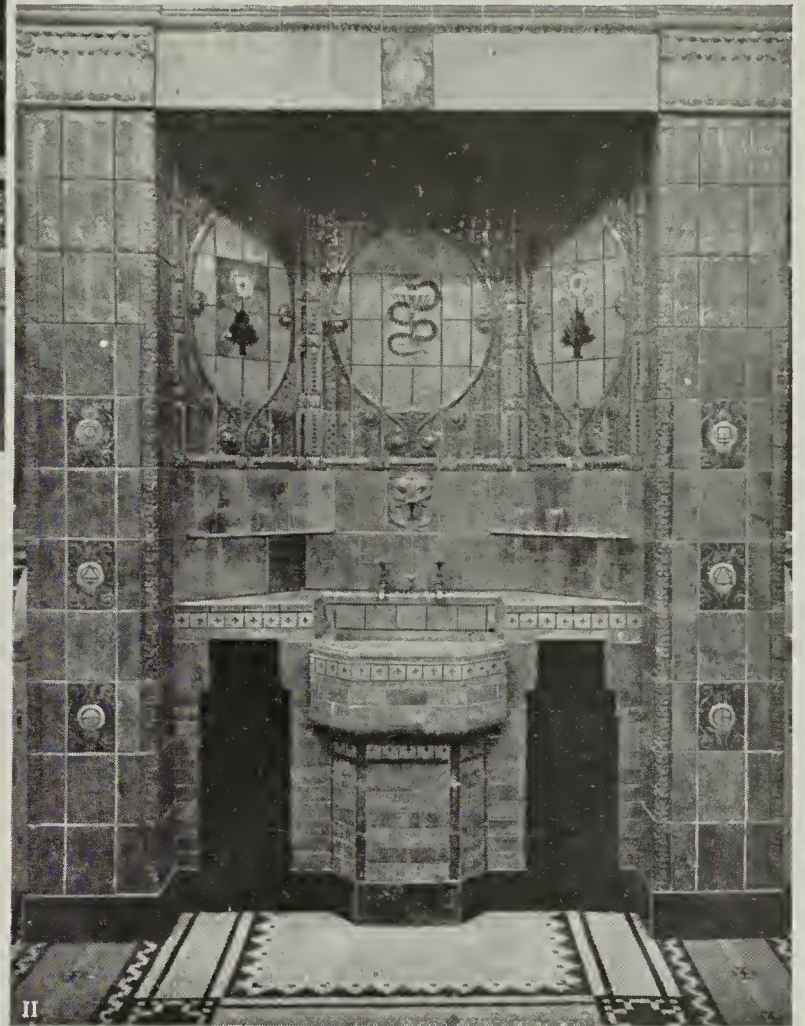


I. Porch of exhibition building at Delft; an exterior in grays, greens, and browns.

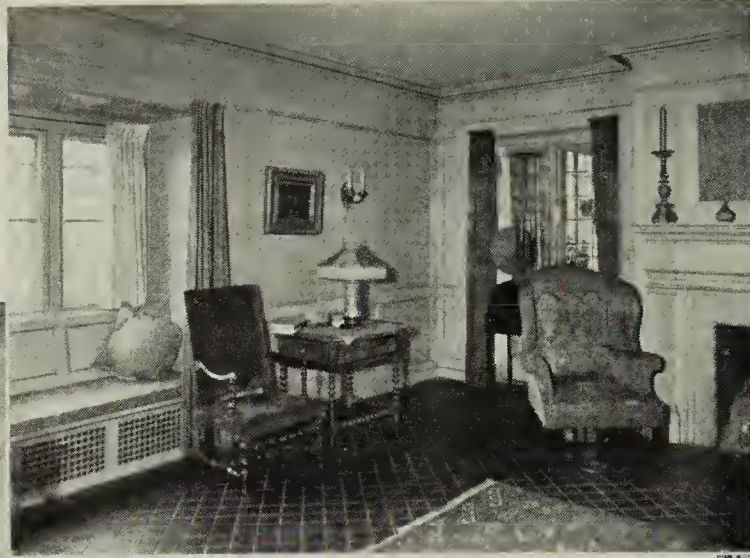
II. Drinking fountain in drug store at the Hague, showing special panels.

III. General view of exhibition room at the Hague—a striking treatment in reds and blacks.

IV. A game shop in Rotterdam, in white and yellow, where the beauty and cleanliness of the tile are found to be distinct assets.



# PARDEE TILES



LIVING ROOM



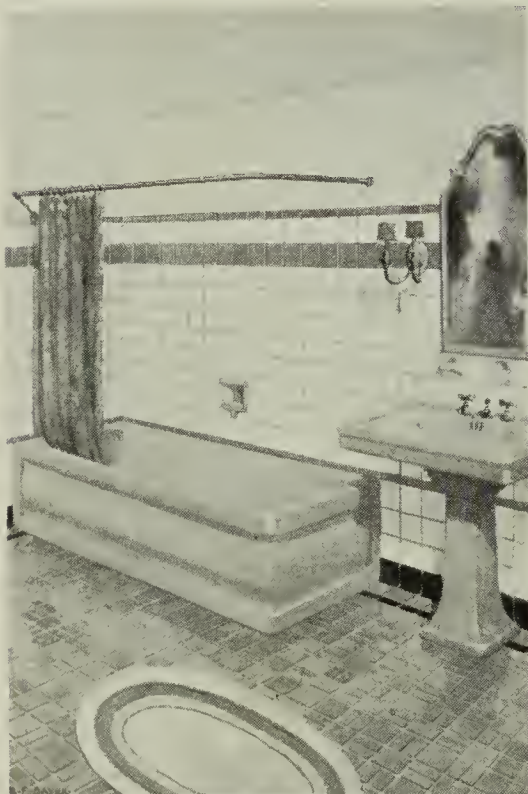
HALLWAY



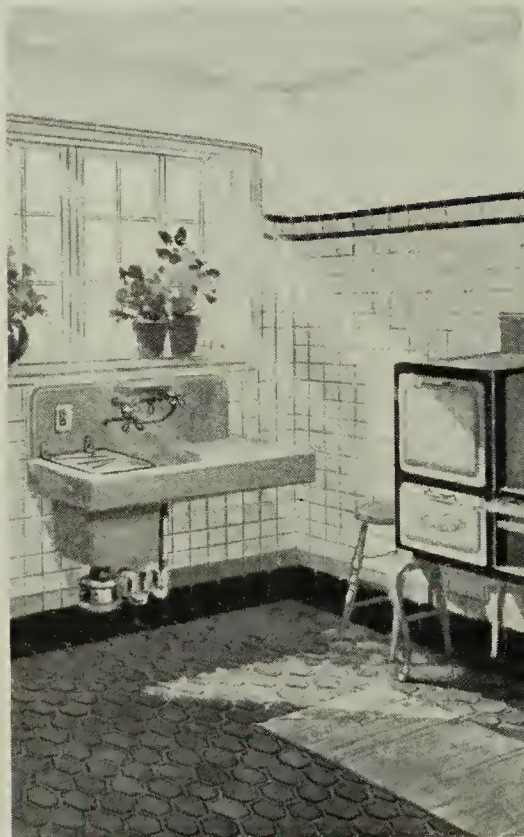
SUN PORCH



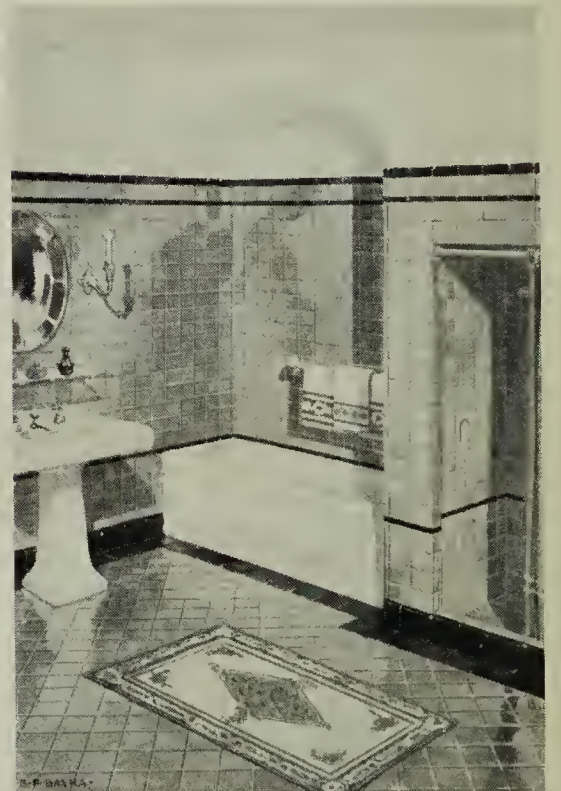
DINING ROOM



BATHROOM



KITCHEN



BATHROOM

T I L E F O R E V E R Y R O O M I N T H E H O U S E







